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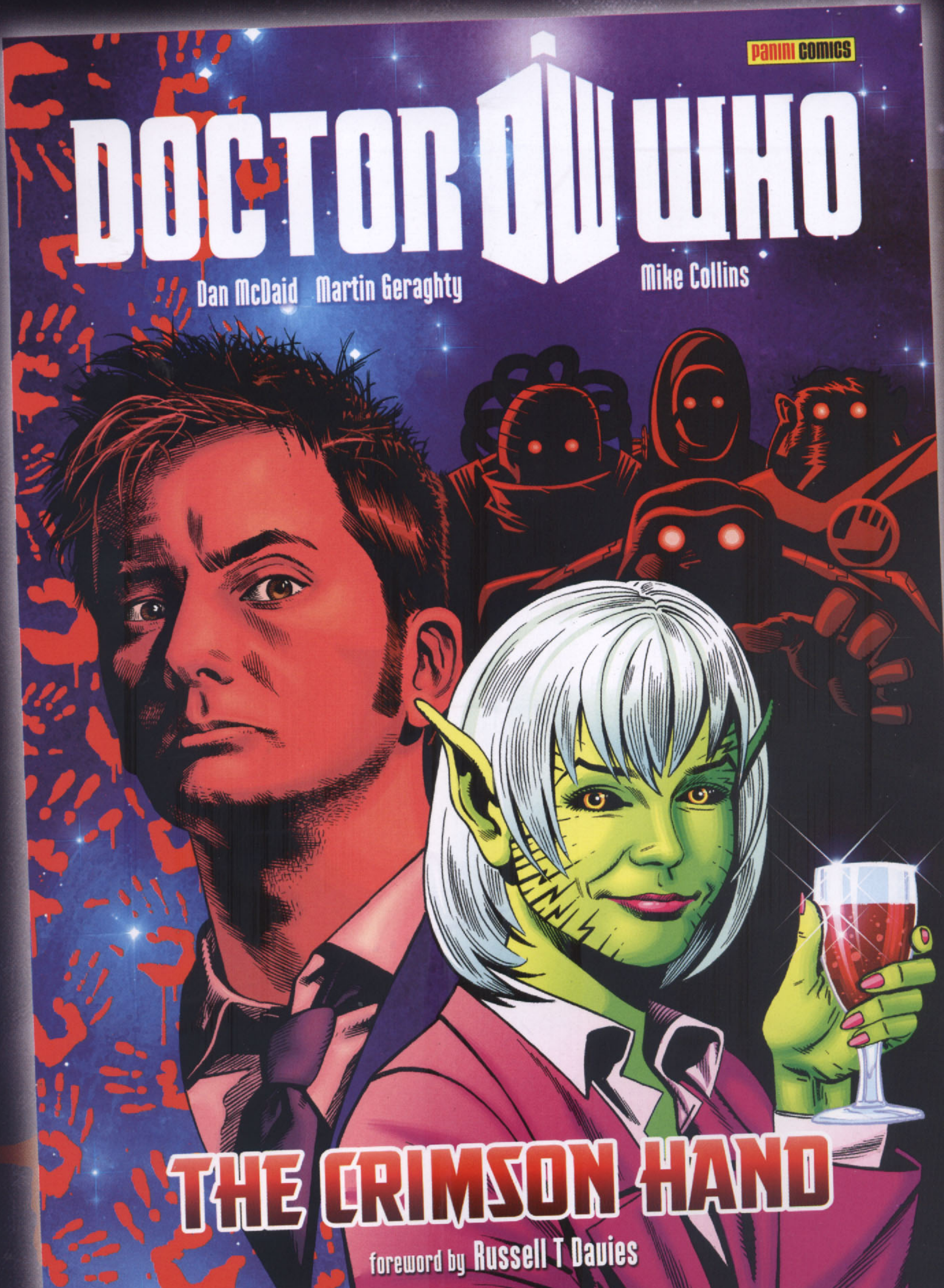
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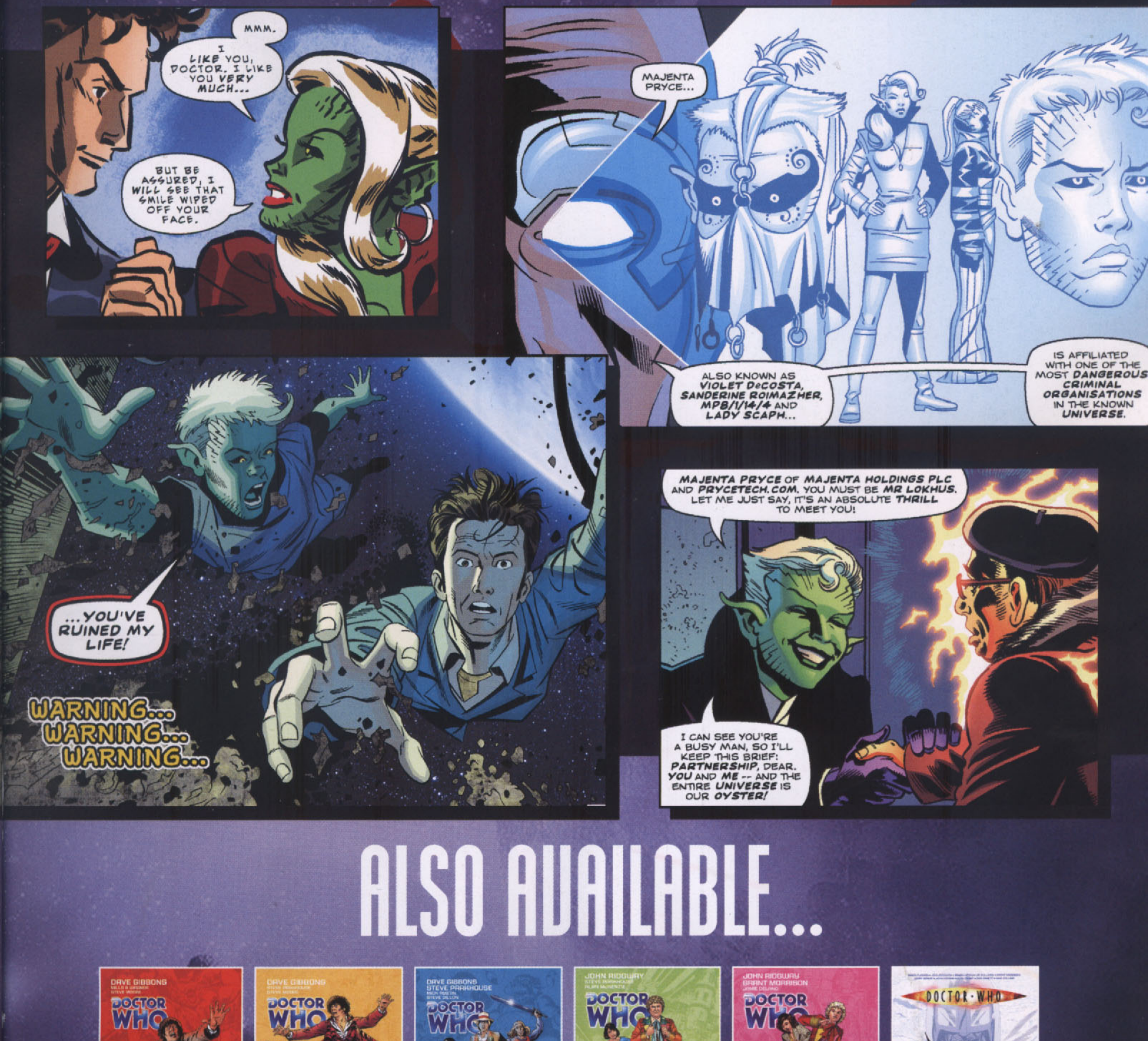
MMM.
I LIKE YOU, DOCTOR. I LIKE YOU VERY MUCH...
BUT BE ASSURED, I WILL SEE THAT SMILE WIPED OFF YOUR FACE.
MAJENTA PRYCE...
ALSO KNOWN AS VIOLET DeCOSTA, SANDERINE ROIMAZHER, MPB/1/14/4 AND LADY SCAPH...
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THE IRON LEGION
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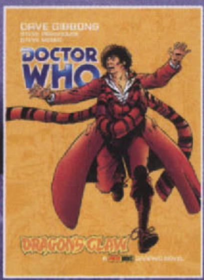
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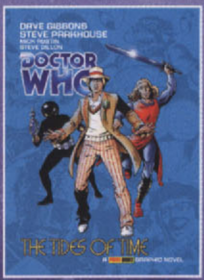
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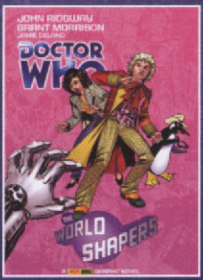
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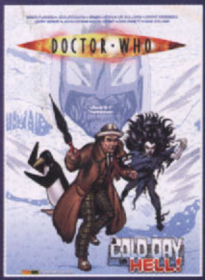
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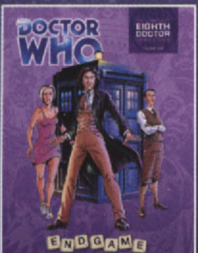
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ENDGAME
A GRAPHIC NOVEL

DOCTOR WHO
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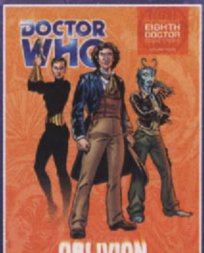
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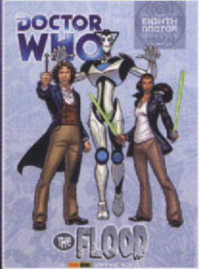
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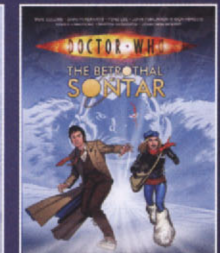
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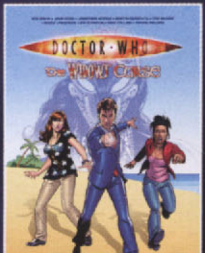
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THE WIDOW'S CURSE

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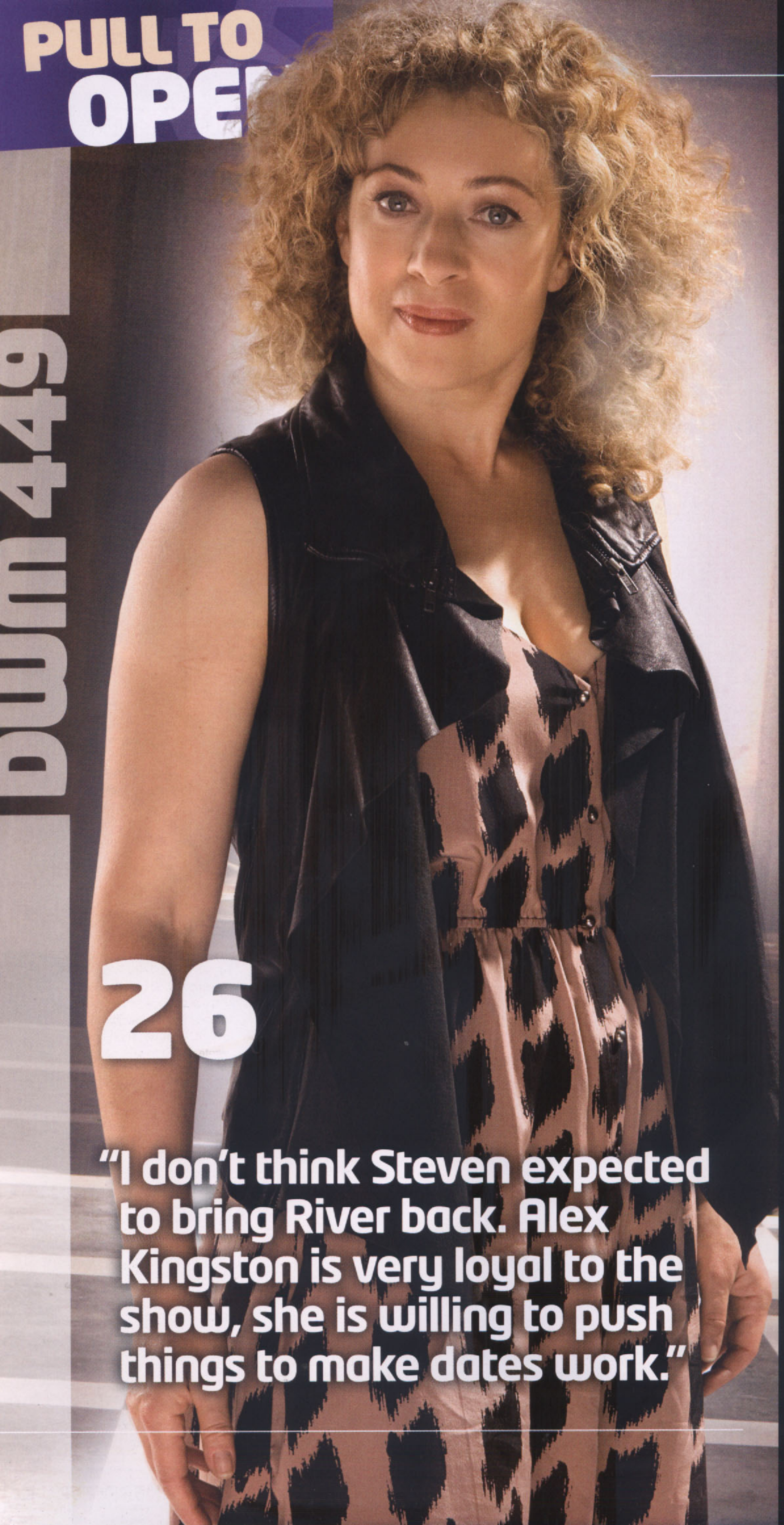
DWM 449



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> "I don't think Steven expected to bring River back. Alex Kingston is very loyal to the show, she is willing to push things to make dates work."

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All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines are available by sending an SAE to the editorial address. The editor is going on holiday for a fortnight, and his last job before he leaves is to think of something to fill up this space. But with what? A joke? A pithy observation? A quiz? A limerick? Or how about... Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

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Across the valley behind them
are the silted-up meanders
of the River Cuckmere.

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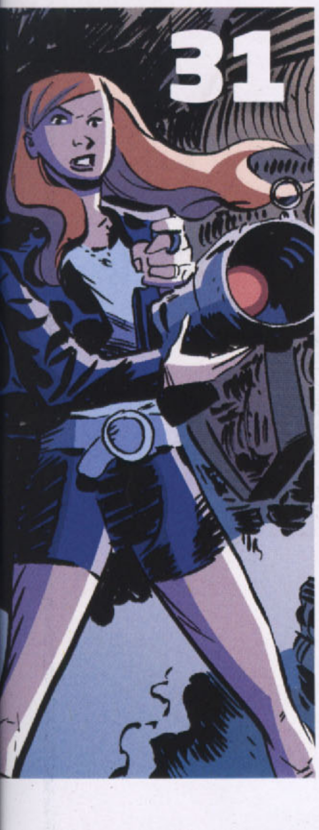
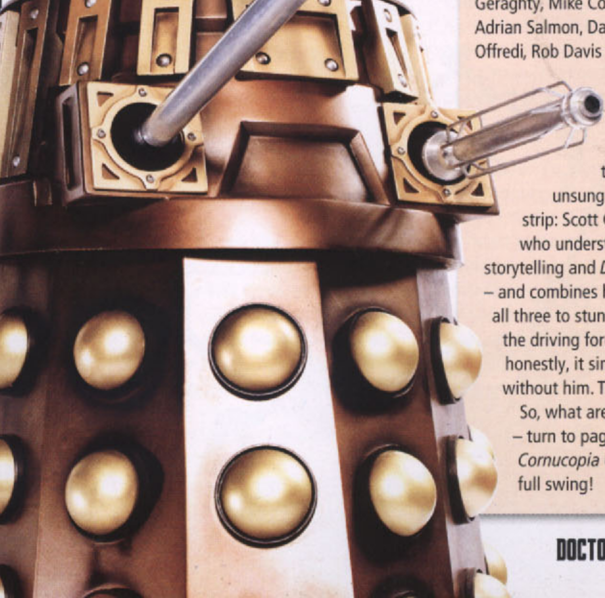




LETTER FROM THE EDITOR

WE'VE WON AN AWARD!!! OHHH, *YEEEEES!!!!!!!!!* Okay, so I was originally intending to be a bit more modest about it, but what the hell – it's been over 30 years since the last one, and if the **DWM** team of 1982 could proudly put the *Eagle* logo on the cover, then I'm bloomin' well going to do the same in 2012.

We are, officially, the *Eagle* Award winner for 'Favourite British Comicbook – Colour'. Wow! A funny old category for us to win, to be fair (are we actually a comicbook?), but, hey, you take the praise where it comes. And actually – although I'm choosing to interpret this as a compliment to *everyone* who works on this glorious magazine, in whatever capacity – this is specifically a prize for the comic strip.

For those of you who weren't there at the time, it's worth pointing out that the *Doctor Who* comic strip is pretty much the *only* part of the current version of **DWM** that was there right from the very first issue, back in 1979. No *Fact of Fiction*, *Production Notes*, or reviews pages in those days. Even *Gallifrey Guardian* didn't make an appearance until issue 28.

The comic strip was the reason I originally fell in love with this magazine, and today it remains one of the most exciting parts of **DWM** for me. At the awards ceremony, when the host announced that we'd won, I fell off my chair in shock, and promptly forgot all of the things I'd planned on saying in such an eventuality. So I ought to use this space to praise all the people who I should have done on the night. Jonathan Morris, who wrote the whole of the 2010/11 story arc, deserves every bit of credit for his amazing, intricate plotting. As for the artists – take a bow, Martin Geraghty, Mike Collins, Dan McDaid, Adrian Salmon, David A Roach, James Offredi, Rob Davis and Roger Langridge. Brilliant work, from all of you!

But most of all, I should sing the praises of the unsung hero of the **DWM** strip: Scott Gray. This is a man who understands comic strips, storytelling and *Doctor Who* perfectly – and combines his unrivalled grasp of all three to stunning effect. Scott is the driving force of the strip – quite honestly, it simply wouldn't happen without him. Thank you, Scott.

So, what are you waiting for – turn to page 31, now! *The Cornucopia Caper* is in full swing!

Tom

PRODUCTION NOTES...

Doctor Who script writer Chris Chibnall writes exclusively for DWM...

This issue, Chris Chibnall tells us about his two new scripts for the Doctor, Amy and Rory...

New *Doctor Who*! It's on its way! Five episodes full of... well, everything. Mad, dark, funny, thrilling and moving – and that's just the pre-titles of Steven Moffat's Episode 1.

Look, I'm not running the show, I don't have to lie to you like Steven does *all the time*. But in the absence of Steven – who's either (a) late delivering a script (b) at an awards ceremony or (c) both – this next batch of episodes, sealing off the story of the Doctor and the Ponds, is epic, ambitious and ever so slightly crazy. Moffat takes on Every Dalek Ever. A Toby Whithouse *Doctor Who* Western, brilliantly directed by Saul Metzstein. (I saw an early cut screened for cast and crew in the Blue Box Café at the now-no-longer Upper Boat Studios, the day *Doctor Who* vacated the premises forever.) Weeping Angels in New York, and the last days of the Ponds.

Then there's my two episodes: totally different from each other. They started in early 2011 in a private members club in London. (Mostly when you meet Steven Moffat in London, it's in a private members club. This is because, let's be honest, he has lost all touch with the common people now he has the Two Biggest Shows On Television™. Or perhaps because the club is round the corner from his house and he's only allowed away from his keyboard for very short distances.) We can't meet in cafés or pubs because people might overhear and live tweet *Doctor Who* script meetings. This time we're even in a private room within the private members club because last time Steven met with someone in the main club, somebody, er... live-tweeted the meeting.

The first meeting is one of the best bits of the process. Mainly because, as a writer, you haven't had to do anything yet. You're there to listen and see whether it appeals. This time, Steven says the word 'blockbuster' a lot and 'big movie poster ideas'. Then we get to specifics and he tells me the title he wants for Episode 2. I stare out of the window, to make it look like I'm being writerly. But actually, what I'm thinking is: "That's brilliant! How are we going to do that? We're never going to be able to do that. Is he really asking me to do that?" It's a strange meeting, Steven keeps using the word 'big' and 'scale' and Marcus Wilson, instead of gagging Steven, appears to be nodding in agreement. I leave, with just the episode title and an agreement to write that and one more, feeling like I've been the-opposite-of-mugged.

> **"I stare out of the window, to make it look like I'm being writerly. But what I'm actually thinking is, 'That's brilliant! How are we going to do that?!'"**

They're great, those first meetings.

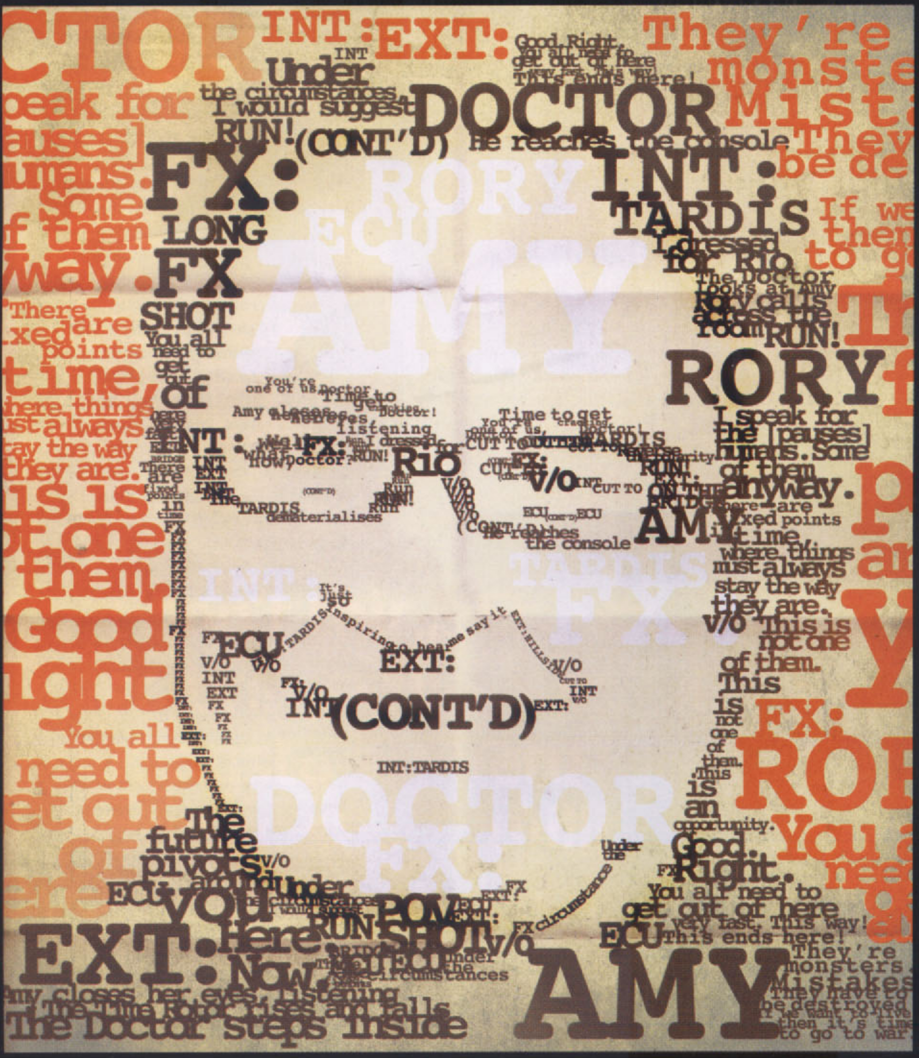
Then all I have to do is turn a title into an episode. Simple! Er, well. As you've heard a million times here, writing *Doctor Who* isn't like writing anything else, in television or any other medium. Much more demanding, technically, imaginatively and logistically, than any other piece. It's impossible and exhilarating, torturous and thrilling. Because you're writing *Doctor Who* and for a period, so long as it fits that title, whatever anybody else thinks, whatever anyone else believes should or shouldn't be done in *Doctor Who*, doesn't matter. It's irrelevant: the episode belongs to the writer at this point. You're flying the ship, you have to own the show, define the world, the characters, the story, the tone. When it's going right, that's the best feeling. But then other days will melt your brain, as the Doctor looks to you to work out how to solve the problem you've put him in.

And all the time, at the back of your mind, you know that not far into the future, you'll have to sit across from the cast at the readthrough. Another great moment in the process: some of the best actors you could hope to work with, giving life to the words. But again, *Doctor Who* readthroughs – they're not like other shows. The inner circle of tables in the middle of the room, with writer, producer, execs, director and actors. But it's the *outer* circle that makes a *Doctor Who* readthrough different. Here are 57 different people from Branding and Marketing and Worldwide and the Comics and Pictures (including lovely Jason Baron, a man I last saw more than a decade ago when we both toured a show round UK theatres featuring two football managers Malcolm Allison and Tommy Docherty. Today, 13 years later, we're both working on *Doctor Who* – he's the Picture Campaign Manager, and I'm the writer. Makes no sense to me, either). But the eyes of the 57 are on you as the readthrough begins: all wondering – is it a good one?

Other good bits: The first day's rushes. (What a cast!) The first week's rough assembly. An edit that people seem happy with. A text from Caro Skinner (as I'm writing this) saying she's in the music recording studio with Murray Gold, and wait till you hear the music. An email from Steven saying what do you think if we get [REDACTED] to do [REDACTED]. Yes please!

And then another episode: totally different to Episode 2, full of the Ponds – the last readthrough for the Ponds, with Matt and Karen and Arthur straight from a photoshoot, still in costume, eating fish and chips as they read. And in the middle of it, Matt stopping at one small scene and saying "Wait. Have we *really* got [REDACTED]?" Yes, we have.

I'm trying to tell you the best bits of being involved in this process. But actually, it's just *all* of it. I go off and write my own things, work with other people. But this team, these people, working mad hours, putting all the money on screen, making these huge ideas become reality. They really are the best in the business. *Doctor Who* is going to be back on your television soon. Bigger and madder than ever. It'll be worth the wait. Promise. DWM


INT:
EXT:
Good. Right.
They're monsters
DOCTOR
Under the circumstances I would suggest
RUN!
(CONT'D)
He reaches the console
FX:
INT:
RORY
TARDIS
LONG
FX
SHOT
AMY
I dressed for Rio
The Doctor looks at Amy
Rory calls across the room
RUN!
RORY
I speak for the [pauses] humans. Some of them anyway.
There are fixed points in time, where things must always stay the way they are.
This is not one of them.
V/O
ECU
EXT:
(CONT'D)
INT:TARDIS
DOCTOR
FX:
Good. Right.
You all need to get out of here
This ends here!
AMY
You all need to get out of here
The future pivots around you
Under the circumstances
POV
SHOT
EXT:
Here
Now
Amy closes her eyes, listening
The Time Rotor rises and falls
The Doctor steps inside
Mistakes
They have to be destroyed
then it's time to go to war
Illustration: Ben Morris

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Matt Smith and Jenna-Louise Coleman, on location for their first adventure together.

THIS ISSUE

Footage Found

Unique behind-the-scenes footage from the film *Daleks: Invasion Earth 2150 AD* is safely returned to the BBC archives by a private collector. p8 ►

BAFTA for Moffat

***Doctor Who*'s showrunner and head writer, Steven Moffat, is honoured with a special BAFTA award. p8 ►**

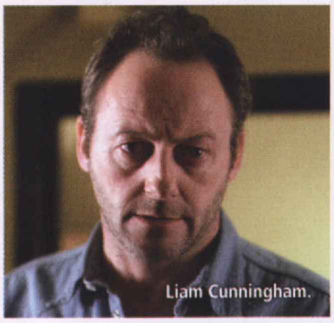
Aliens in Colour

BBC Worldwide confirms that *The Ambassadors of Death* will be released in full colour on DVD. p9 ►

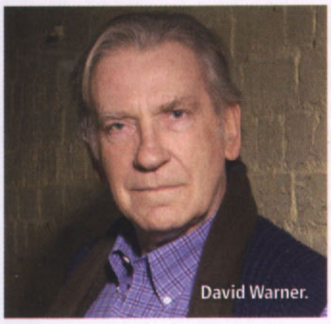
Star names line up to join the new series

It's a busy time for the *Doctor Who* production team, with post-production work underway on the first five episodes of the new season, while recording continues on the next batch of adventures.

"Amazingly, we're already four months into shooting this series," Caroline Skinner, executive producer of *Doctor Who*, tells **DWM**. "Karen and Arthur filmed their final moments a little while ago, and here I am now sat in the edit, watching those five episodes come together. I laugh, I cry, I wonder how our amazing production team managed to achieve so much – from Spain to New York to '*all* those Daleks!' to... Well, anyway, wait till the autumn – you'll see!



Liam Cunningham.



David Warner.

"Next comes the really fun part: watching the episodes get more and more polished by the day throughout the coming months of post production. Right now, the Mill are working up a stream of dazzling visual effects to be dropped in; and, last week, Murray Gold did his first recording session with the National Orchestra of Wales – wonderful, and the first of many..."

With these five episodes well on the way to being ready for transmission, recording continues on episodes for broadcast in 2013. "Exciting times, as Jenna-Louise Coleman steps onto the TARDIS to film her first adventures with the Doctor," says Caroline. "Jenna's first block: a hugely fun, and rather fabulously spooky script written by *Luther* creator Neil Cross and directed by Jamie Payne, with an exciting guest cast including **Dougray Scott** and **Jessica Raine**." Dougray Scott has appeared in major films, including *Mission: Impossible 2*, while TV work includes a stint on US hit *Desperate Housewives*. Jessica Raine appeared in the hit film *The Woman in Black*, and is the star of BBC One's top-rated drama *Call the Midwife*.

"Next up will be a massive adventure story written by the one-and-only **Mark Gatiss**," Caroline continues, "starring **David Warner** and **Liam Cunningham**, with Douglas Mackinnon returning to direct it." David Warner has appeared in countless films, including *The Omen*, *Tron* and *Titanic*, and has played the Doctor on audio for Big Finish. Liam Cunningham currently stars in the hit US drama *Game of Thrones*, while other TV work includes *Cracker* and *Shooting the Past*.

"I'm obviously thrilled to be writing for Matt again and for the smashing Jenna-Louise too," Mark tells **DWM**, who clocks up his fifth *Doctor Who* TV script. "The fact it's an historical story makes me feel old (you'll soon see why). The fact that the adventure is set where it is, is the fulfilment of a long-term dream. Not to mention that it guest stars the amazing Liam Cunningham and the legendary David Warner. And who knows what may be menacing them...?"

Dalek Footage Discovered

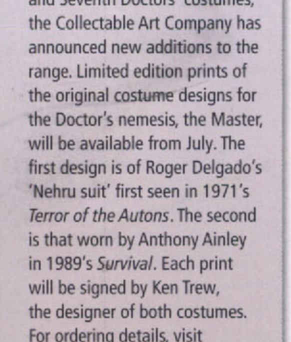
A 1960s BBC programme featuring behind-the-scenes footage of the 1966 film *Daleks' Invasion Earth 2150 AD*, long thought lost, has been returned to the BBC archives. The show, *A Whole Scene Going*, features an interview with the film's director, Gordon Flemyng, and shows him at work on set. The film was the second outing for Peter Cushing's Dr Who following 1965's *Dr Who and the Daleks*. "For *Doctor Who* fans there's a fascinating glimpse into the making of the film," says Chris Perry of Kaleidoscope, the group that has recovered the clip, along with the Tim Disney Archive. A clip can be seen at: *www.timdisneyarchive.com*

Bonhams Auction

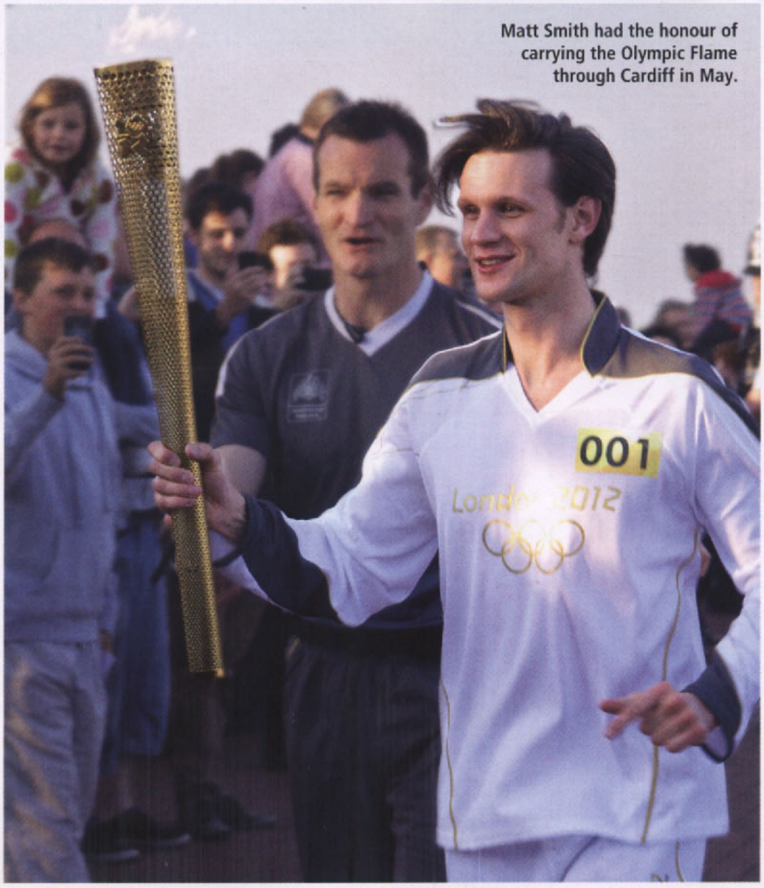
A rare quad poster from *Daleks' Invasion Earth 2150 AD* and costumes from three Tenth Doctor episodes are to be auctioned at Bonhams in London. The costumes are a Roboform (*The Runaway Bride*), a maid's costume (*Tooth and Claw*), and a Slab guard outfit (*Smith and Jones*). The auction takes place on Tuesday 3 July. For more details visit *www.bonhams.com*

Costume Designs

Following the release of prints of original designs of the Sixth and Seventh Doctors' costumes, the Collectable Art Company has announced new additions to the range. Limited edition prints of the original costume designs for the Doctor's nemesis, the Master, will be available from July. The first design is of Roger Delgado's 'Nehru suit' first seen in 1971's *Terror of the Autons*. The second is that worn by Anthony Ainley in 1989's *Survival*. Each print will be signed by Ken Trew, the designer of both costumes. For ordering details, visit *thecollectableartcompany.com*



Matt Smith carries the Olympic Torch!



Matt Smith had the honour of carrying the Olympic Flame through Cardiff in May.

© JON POUNTNEY

Matt Smith took on the role of official Olympic Torchbearer on day eight of the Olympic Torch Relay. The Torch, which is lit from the Olympic Flame in Athens, embarked on a 70-day tour of the UK in May, and will be carried by 8000 inspirational people before arriving at the Olympic Stadium to light the flame at the opening ceremony of the Games on 27 July.

Matt was up at the crack of dawn on Saturday 26 May to be the first bearer of the day to take the Torch on the next leg of its journey, starting out from Norwegian Church on Cardiff Bay. Despite the early hour, a crowd of onlookers had gathered to cheer him on his way.

"It's a great privilege to be involved," Matt told BBC One's *Breakfast*. "I can't quite believe that people have actually turned up, I thought I'd just be carrying it around, waving to the ducks! I just think it's a wonderful thing anyway, I think the Olympics, the build-up, the sense of national focus, with the Euros [*the 2012 football European Championships - Ed*] as well, I'm really excited about the summer of sport, and I think things like this are just wonderful. And the Jubilee! It's one of those once-in-a-lifetime things, and for me personally to have the privilege of carrying it... it's one of those rare opportunities that has nothing to do with me and everything to do with the fact that I play the Doctor."

The 2006 *Doctor Who* episode, *Fear Her*, was set in 2012 and saw the Tenth Doctor, played by David Tennant, carrying the Olympic Torch into the Olympic Stadium and using it to light the Olympic Flame. When reminded of his predecessor's in-character role of Torchbearer, Matt commented, "I'm pleased I got my turn!"

Steven Moffat wins a special BAFTA

The 2012 BAFTA TV Awards were held on the evening of Sunday 27 May, and the executive producer and head writer of *Doctor Who*, Steven Moffat, was presented with a Special Award in recognition of his outstanding creative writing contribution to television.

The award, in honour of acclaimed writer Dennis Potter, was presented by Matt Smith and Benedict Cumberbatch, the stars of *Doctor Who* and *Sherlock* – the two shows that Steven is currently responsible for.

"That's Sherlock Holmes and Doctor Who, giving me an award!" said Steven as he took to the stage and accepted the trophy. "That is absolutely brilliant. That's all I really need to say. When I was first told about this, an interviewer asked me: 'Wouldn't you rather win a *proper* BAFTA?' to which I entirely failed to reply, 'No!'. When I received the letter it was simply the proudest moment. I showed it to my son because I couldn't quite make out the truth of it. I thought 'Dennis Potter and me! On the same page! Look! Look! It's *me* and Dennis Potter! It's a proper big award. I'm a real writer!'"

Steven is no stranger to the BAFTAs, with his ITV children's drama, *Press Gang*, winning the award for Best Children's Programme back in 1991. "I am so inadequate to this award and there are more than the usual number of people to thank," he continued at the ceremony held at London's Royal Festival Hall. "I'll skip very fast past people I should be talking about, and talk about the two shows that got me here tonight. On *Doctor Who* it was [executive producers] Piers Wenger and Beth Willis that carried me through the first two years, often by the hair. The thankless task has now fallen to Caro Skinner and Marcus Wilson.

"And on *Sherlock*, my brilliant friend and most brilliant collaborator, and in the words of Doyle himself, never better applied, 'the best and wisest man I have ever known,' Mark Gatiss. And in many ways the least sung but most deserving hero of *Sherlock*... The woman. The producer. Sue Vertue. The best and wisest woman I have ever married. Thank you all. Thank you BAFTA for 'Tommy'. Good night."

Sherlock star Benedict Cumberbatch and Matt Smith presented Steven with his award.

© REX

Blue Peter's Script to Screen is Good as Gold!

The Doctor meets an Olympic Torchbearer in *Good as Gold*.

The Thursday 24 May edition of the BBC's children's magazine programme, *Blue Peter*, premièred the winning entry in this year's Script to Screen competition, which was launched in January when the challenge went out to schools across the UK to write an Olympic-themed *Doctor Who* adventure.

The winning script was *Good as Gold* by the Children of Ashdene Primary School and saw the Doctor and Amy saving an Olympic Torchbearer when he is chased into the TARDIS by a Weeping Angel. Produced as a brand-new mini-episode of about three minutes duration, *Good as Gold* starred Matt Smith and Karen Gillan as the Doctor and Amy, with Elliot Barnes-Worrell as the Torchbearer. The authors of the script, Rebecca, Libby and Emily, were all invited to Upper Boat Studios in Wales to see their script performed and recorded by the actors. The girls also had the opportunity to explore the TARDIS set, watch an actress turned into a Weeping Angel, and meet Matt and Karen. They also met producers Caroline Skinner and Marcus Wilson, asking them questions in front of the *Blue Peter* cameras.

Good as Gold was selected as the winning entry by Steven Moffat (head writer and executive producer of *Doctor Who*), Katy Jones (BBC Learning Executive Producer) and Caroline Skinner. "We loved reading all of the scripts from schools across the UK and the standard of entries was truly outstanding," said Caroline. "It was a difficult but tremendously fun task to choose a winner, and it was just brilliant to see so many children being creative in developing an adventure for the Doctor. We hope all fans enjoy this special one-off mini episode!' *Good as Gold* can be seen online at *www.bbc.co.uk/cbbc/clips/p00t2bb3*

Dark Eyes introduces a new Eighth Doctor companion

Big Finish Productions has commenced recording for the upcoming Eighth Doctor audio box set, entitled *Dark Eyes*.

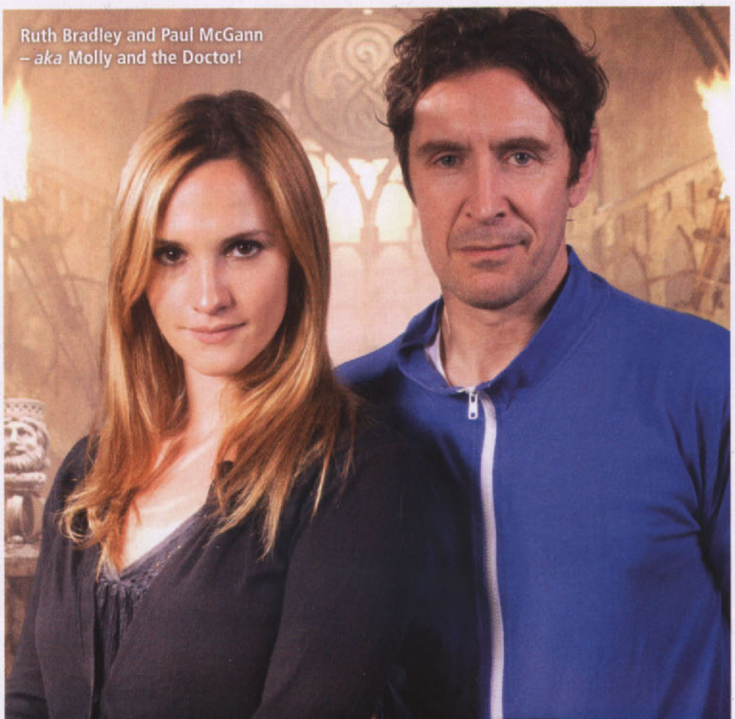
Paul McGann returns to the role of the Doctor in a story set immediately after the devastating events of *To the Death*, when he parted company with popular companion Lucie Miller (Sheridan Smith).

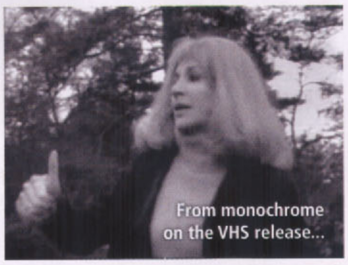
"This is a new, epic story, a jumping-on point!" explains writer, director and executive producer Nick Briggs. "It's a whole new era of *Doctor Who* in a box! It's certainly bigger on the inside in that respect. My aim was to join the Doctor when he's at the point of desperation having lost a close friend. But it's also a story about him finding someone new and finding new hope."

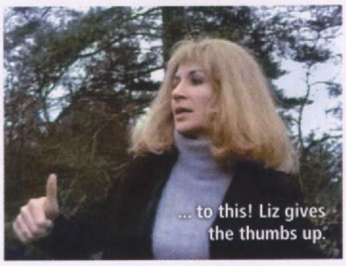
The new hope comes to him in the form of a young Irish girl called Molly O'Sullivan, a Voluntary Aid Division nursing assistant, saving lives during the First World War (1914-18). Taking on the role of Molly is Ruth Bradley (perhaps best known for her leading roles in *Primeval* and *Titanic*)."Ruth has taken to the role with electric enthusiasm," says Nick. "She and Paul have been riding a horse, flying planes and diving under the waves – all on the first day! They've been having incredible fun."

The four instalments of *Dark Eyes* are entitled *The Great War*, *Fugitives*, *The Tangled Web* and *'X' and the Daleks*. Featuring alongside the Doctor, his new girl and his arch-enemies (voiced by Nick Briggs again, of course) are Peter Egan, as a new regeneration of the Time Lord Straxus, Toby Jones (*Amy's Choice*, *Harry Potter* and *Tinker, Tailor, Soldier, Spy*) as the mysterious Kotris and Ian Cullen (Ixta in *The Aztecs*) as Naydean, native of the planet Srangor.

Dark Eyes will be released as a five-disc CD box set, and as a download, this November, and can be ordered now from *bigfinish.com* at the reduced price of £20.


Ruth Bradley and Paul McGann – *aka* Molly and the Doctor!


From monochrome on the VHS release...


... to this! Liz gives the thumbs up.

Ambassadors in colour!

BBC Worldwide has confirmed that the seven-part 1970 serial, *The Ambassadors of Death*, starring Jon Pertwee as the Third Doctor will be released in full colour on DVD.

Although originally made in colour, only Episode 1 was retained in the BBC's archives in its original format. The remaining six episodes existed only as black-and-white film recordings and poor quality colour recordings made on a domestic video recorder in the US. In 2002, the *Doctor Who* Restoration Team was able to combine both existing versions of Episodes 2 to 7 to create a restored version of the story in partial colour which was released on VHS. At the time a full-colour restoration was not possible, because of rainbow-like interference on much of the US video recordings which proved impossible to remove from some sections of the serial – including the whole of Episode 4. However, ten years later, improvements in technology and techniques have allowed the story to be presented in colour throughout. A release date for the DVD is yet to be announced.

JT Colgan Signing

■ JT Colgan will be signing copies of *Dark Horizons*, her new novel featuring the Eleventh Doctor, at London's Forbidden Planet Megastore on 10 July. For more info, go to *forbiddenplanet.com/events/2012/07/10*

Sonic Shows

■ Further to news last issue that Toby Hadoke will be touring with *My Stepson Stole My Sonic Screwdriver*, the sequel to his award winning one-man show, *Moths Ate My Doctor Who Scarf*, dates and venues for the preview performances have now been confirmed. They are:

- 28 June – Tara Arts, London
- 1 July – The Beacon, Tunbridge Wells
- 5 July – Lantern Theatre, Sheffield
- 19 July – A Laugh Inn, Stockport
- 20 July – The Howard Room, Bedford Fringe
- 22 July – New Diorama London (tbc)
- 23 July – XS Malarkey, Manchester (tbc)

The show will be part of this year's Edinburgh Fringe from 1 to 26 August (not 15) at 3.10pm, at Fringe Venue 14 – Gilded Balloon Teviot; Sub-venue: Billiard Room. Tickets are £6 – £11. See *www.gildedballoon.co.uk*, or *www.edfringe.com* for more info.

Doctor Who Adventures

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FREE TIME TRAVELLER'S WALLET!
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CYBERMEN FREAKY FACTS!
PLUS! WINS! SECRETS! PUZZLES! SCARES!

■ *Doctor Who Adventures* issue 275 takes a look at the traits which the Eleventh Doctor shares with previous regenerations, plus Cybermen fast facts, a look back at Rose's travels with the Doctor, an all-new comic strip adventure and three monster posters. Plus, Mrs Tinkle meets a Rutan in *Aaagh!*, and there's a free Time Traveller's Wallet. It's out on 28 June priced £2.60.

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Jenna-Louise Coleman, in the pink, in *Room at the Top*.

Awards Season

■ At the British Academy Television Craft Awards on 13 May *Sherlock* won for Sound and Editing in addition to **Steven Moffat** as writer, while at the main TV ceremony on 27 May it added Supporting Actor. The awards for Drama Series went to **Caroline Skinner**'s *The Fades*, Soap & Continuing Drama to **Phil Collinson**'s *Coronation Street* and New Media to **Steve Pemberton**'s *Psychoville*. Presenters and attendees included **John Simm, Alexander Armstrong, Helen McCrory, Hugh Bonneville, Hugh Quarshie, Nigel Planer, Olivia Colman, Peter Capaldi, Robert Glenister, Sophie Okonedo, Suranne Jones** and **Tamsin Greig. Kylie Minogue** collected Outstanding Contribution at the *Glamour Women of the Year Awards* on 29 May and performed at the Queen's Diamond Jubilee Concert on 4 June.

Room for Jenna

■ A long-running copyright altercation preventing BBC Four drama *Room at the Top* – featuring **Jenna-Louise Coleman** as Susan Brown – being screened in April 2011 has been settled, with it likely to be shown 'in the near future.' The two-parter, also featuring **Kevin McNally**, is adapted from John Braine's 1957 novel by Amanda Coe.

Canny Karen

■ **Karen Gillan** promoted her forthcoming rom-com *Not Another Happy Ending* at the Cannes Film Festival on 17 May, confirming her character's name as Jane Lockhart and also saying she is homeless following her *Doctor Who* departure. "After everything being so structured, it's the best feeling in the world," she told *Hello* magazine.

Canny Virgin

■ Virgin Media's research agency Millward Brown reports **David Tennant**'s recent cable advertisements have been the most successful use of a personality they have seen. David, who played Nick in BBC One drama *True Love*, which aired on 18 June (Episode 3 on June 20 had **Billie Piper** as Holly), is a reader on the new Shakespeare Sonnets iPad app, while his audiobook of *How to Steal a Dragon's Sword* arrives on 5 July. *Nativity! 2*, in which he plays teacher twins opposite **Jessica Hynes** was promoted at Cannes with a 23 November release slated. For Londonderry's UK City of Culture year, David will explore his ancestral routes on 9 May 2013 performing one-man play *Sea Lavender* by Andy Hinds about the Siege of Derry.

Billie Piper in *True Love*.

Not so Elementary

■ CBS approached **Steven Moffat** about remaking *Sherlock* for the US, but "we weren't ready yet," he told IGN. CBS has now made its own Holmes update *Elementary* for the autumn and Moffat says if it is "bad, it debases the coinage of our show... if it's too like our show, we'll have to take action." Meanwhile he and **Mark Gatiss** have reportedly devised another cunning climax for *Sherlock* Series Three.

Going Going Antigone

■ **Christopher Eccleston** completes his National Theatre run as Creon in *Antigone* on 21 July, taking time out on 19 July to answer questions about his career for the *In Conversation* series at the Olivier.

Carrie on Freema

US network The CW has picked up *Sex & the City* prequel pilot *The Carrie Diaries* featuring **Freema Agyeman** as Larissa Loughton as a mid-season series to likely air in January. **Gugu Mbatha-Raw** has won the lead role in eighteenth-century mixed-race drama *Belle*.

Finally Here

■ **John Simm**'s C4 prison sentence drama filmed over five years, previously known as *7 Days*, is now complete and retitled *Here and There* for its forthcoming two-hour broadcast. **Shirley Henderson** plays his wife Karen.

McGann Murder Mystery

■ **Paul McGann** stars *as* David, ex-husband and unlikely confidante of Rosie (Hermione Norris) now married to Ben (**Martin Clunes**), in ITV1 two-part murder thriller *A Mother's Son*, which has been filmed in London and Suffolk. McGann narrates 1919 documentary *South* for the San Francisco *Silent Film Festival* on 14 July. He plays Stanley J Bone in The *Warrens of the Poor*, an episode of BBC One's upcoming East End drama *Ripper Street* opposite **MyAnna Buring** and appears in musical feature film *Art is...* as Lulu's Dad.

Anjli Mohindra in *Casualty*.

Byker Resurrection

■ On 19 May *Byker Grove*'s original producer **Matthew Robinson** organised a secret Tyneside reunion cruise for many of the show's cast including Ant and Dec and **Andrew Hayden-Smith**, who lately has been a reporter for Channel 5's *Live with Gabby*.

New Directions

■ **Peter Hoar** has been in Scotland shooting BBC One two-part drama *Shetland* starring Douglas Henshall. **Euros Lyn** is behind the cameras of BBC One romantic comedy series *Antony and Cleopatra*. **Catherine Morshead** directs Episodes 3 and 4 of Series Two of BBC Two's *The Hour*. **Joe Ahearne** has adapted and directed BBC One three-part James Herbert haunted house drama *The Secret of Crickley Hall* starring **Suranne Jones, Tom Ellis, David Warner** and **Sarah Smart** for Halloween.

Quickies

■ **Bonnie Langford** is *Spamalot*'s Lady of the Lake at London's Harold Pinter Theatre (24 July to 8 September). **Anjli Mohindra** played Meera Hussein in *Casualty: Teenage Dreams* (19 May). **Yasmin Paige** is Melanie Papadopoulos in Richard Ayoade's movie *The Double*. **Mekhi Phifer** is FBI agent Kyle Collins in USA Network's *White Collar* Series Four commencing 10 July. Tor Books publishes **Paul Cornell**'s novel *London Falling* in December. DWM

regenerations TWENTY 12

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PLUS! U.N.I.T. REUNION:

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Regenerations is a two day convention, at the Village Hotel, Swansea. Price is £85 for the weekend, bookings are being taken now, cheques payable to Regenerations at the address below. See the website for full details.

Regenerations, 69 Grenfell Park Road,
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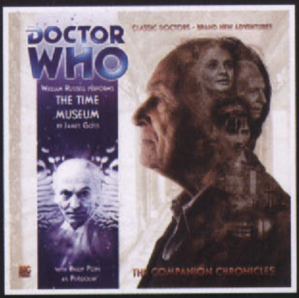
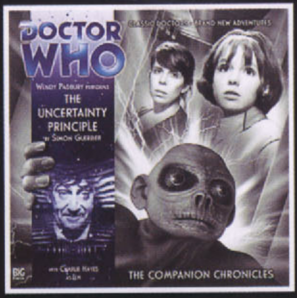

DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
William Russell performs
THE TIME MUSEUM
by James Goss
with Philip Pope as Pundarel
THE COMPANION CHRONICLES

THE TIME MUSEUM
OUT JULY


DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
Wendy Padbury performs
THE UNCERTAINTY PRINCIPLE
by Simon Guerrier
with Charlie Hayes as Lin
THE COMPANION CHRONICLES

THE UNCERTAINTY PRINCIPLE
OUT AUGUST

DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
Maggie O'Neill performs
PROJECT: NIRVANA
by Cavan Scott and Mark Wright
with Sylvester McCoy as The Doctor
THE COMPANION CHRONICLES

PROJECT: NIRVANA
OUT SEPTEMBER

THE LAST POST
OUT OCTOBER

RETURN OF THE ROCKET MEN
OUT NOVEMBER

THE CHILD
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GALAXY FORUM

The Knight of Jaffa, more facts for *The Fact of Fiction* and a very special night in France... it's your letters!

Greetings! Last issue's DWM featured exclusive interviews with actor William Russell, and writers Glen McCoy and Neil Gaiman...

A GOOD KNIGHT

Thank you, **DWM**, for an excellent interview with William Russell in issue 448. It was fascinating to read his reminiscences of playing a companion during the very earliest days of *Doctor Who*. Thanks also for the free Big Finish audio story, *The Revenants*. There's something truly magical about the fact that he's still playing Ian Chesterton nearly 50 years later – and he remains utterly brilliant.

LUKE DAS BROMLEY

William Russell as Ian.

Cool – the cover to **DWM** 448 – Ian Chesterton! Ever cooler – the photo on page 19 of **DWM** 448. "Oh, hello there. Why yes, I am dressed as Lancelot, riding a horse and smoking a pipe!"

NEIL STEWART NICHOLS GLASGOW

I met William Russell last year and he was incredibly kind. I remember that he spent ages trying to spell my friend's name right. That level of care and attention was reflected in his performance as Ian (or 'Sir Ian'), and was also shown by his replies in the excellent **DWM** interview.

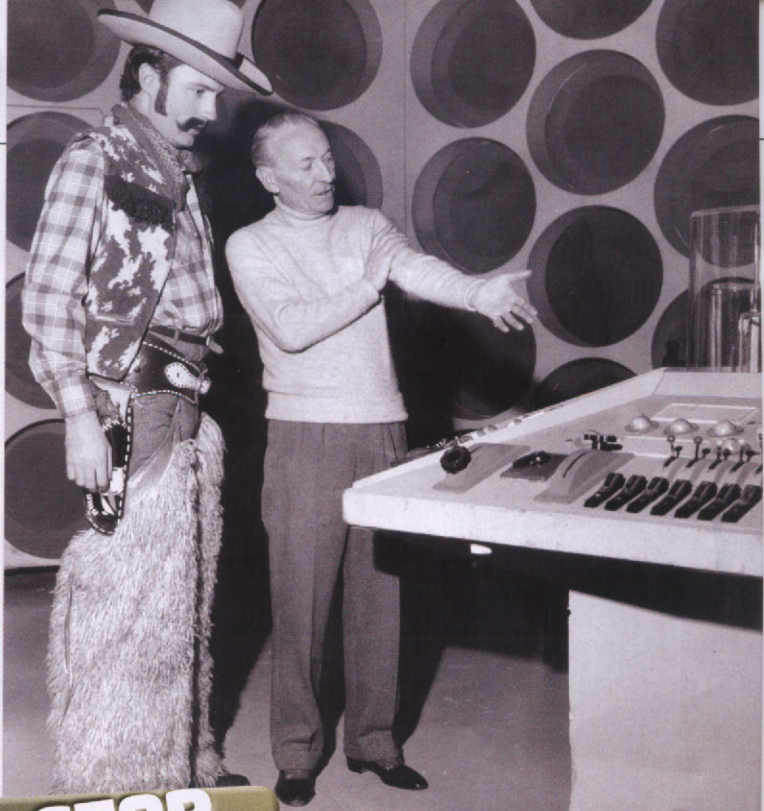
JAMES MORTIMER (16) EMAIL

ON THE LASH

I'm glad you included the interview with writer Glen McCoy in **DWM** 448, but I remain shocked at the drubbing his sole contribution to the series, *Timelash*, got in **DWM**'s *Mighty 200* poll of 2009. 199th out of 200? This consignment of the story to the bin-end of *Doctor Who* history is grossly undeserved. As a story it has many interesting elements, not least the character (and make-up) of the Borad.

Doctor Who has frequently suffered from small budgets, sometimes hammy acting and questionable monsters, but as a writer myself it's the *story* that has always mattered, and at least you have given McCoy the chance to explain what happened in the process. Good work. Now all you need to do is repeat this with other writers. I see an occasional series of such interviews on the horizon...

GRAEME SCARFE EMAIL



© WILL HALL

STAR LETTER

I thought this might be of interest: an unearthed photograph from the filming of the 1966 episode *The Feast of Steven*! The cowboy being shown around the TARDIS set by William Hartnell is William Hall, author, broadcaster and journalist, on the *Evening News* (London) at the time. He later married Jean Pestell (now a poet) who played a saloon girl in the same episode (dancing with Olaf Pooley). William Hall was a personal friend of director Douglas Camfield who required extras for the episode.

The photograph came to light when William Hall died in 2008. It was passed on to his son, Will Hall, who is a musician and is a founding member of the band Feverking (*www.feverking.com*).

JAMIE WOOD ARUNDEL, SUSSEX

Thanks, Jamie for sharing this fantastic, never-published-before photo from the early days of *Doctor Who*! Jamie wins a copy of the new hardback *Doctor Who* novel, *Dark Horizons* by JT Colgan, featuring the Eleventh Doctor, out now from BBC Books, priced £12.99.

NEIL ESCAPES

I very much enjoyed reading Neil Gaiman's interview in **DWM** 448. However, what really stood out for me was Neil's use of writing his *Doctor Who* episode as a form of escapism. It suddenly occurred to me that for a large number of fans, that's exactly what this show is.

So next time, when you feel at your lowest, always remember there's a blue box somewhere, forever waiting for us to open its doors.

DAVID BROWN EMAIL

SECRET ORIGINS

The Watcher's piece on 'The Definite Article' in **DWM** 448 prompted me to write in. A few years ago, I was interviewed for the documentaries that appeared on the DVD release of *The Trial of a Time Lord*. After the story was released, a member of an online forum took me to task for claiming that, as a child, I'd discovered that the word 'Valeyard' was an archaic term for 'Doctor'. Apparently, he said, it would have been impossible for me to have done this as *Trial* scriptwriter Robert Holmes made the word up. The problem is, I vividly remembered looking the word up in our green, cloth-bound family dictionary.

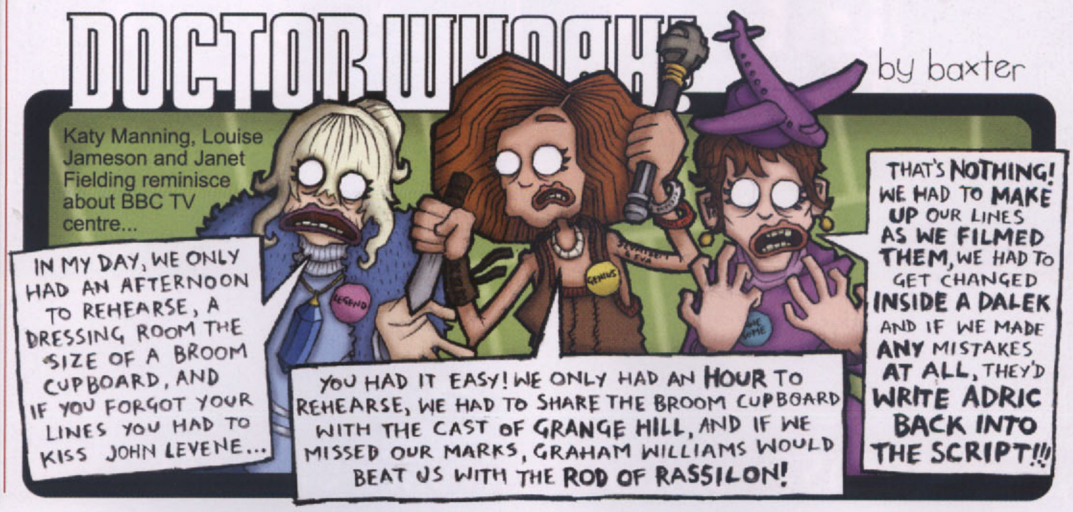
TEXT IN!

Message us from your mobile!

- **ANTHONY JONES** Toby's right in DWM 448's *Battle of Wits* – the 'lost' stories *should* be made. I'll need more shelves, though!
- **CLAIRE PITCHERS** Loving Baxter's cartoon in **DWM** 447 but think you may have missed a punchline. The cake Dalek should say "REGURGITATE!" and the bubble bath one "EXFOLIATE!"
- **STEVE HARDY** More fold-out covers please **DWM**, like in issue 447! How about a cover celebrating all the monsters that made a one-off appearance?!
- **JOHN HUGHES** I do hope the DVD of *Terror of the Zygons* will include tributes to dear Nick Courtney, Elisabeth Sladen and Ian Marter.
- **KEV C** The new Big Finish audio *Guardians of Prophecy* really highlights what a great partnership Colin Baker and Nicola Bryant are. I can't wait for the next Lost Story!

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: TELECOM EXPRESS, 0870 8804869.


DOCTOR WHOAH!
by baxter
Katy Manning, Louise Jameson and Janet Fielding reminisce about BBC TV centre...
IN MY DAY, WE ONLY HAD AN AFTERNOON TO REHEARSE, A DRESSING ROOM THE SIZE OF A BROOM CUPBOARD, AND IF YOU FORGOT YOUR LINES YOU HAD TO KISS JOHN LEVENE...
YOU HAD IT EASY! WE ONLY HAD AN HOUR TO REHEARSE, WE HAD TO SHARE THE BROOM CUPBOARD WITH THE CAST OF GRANGE HILL, AND IF WE MISSED OUR MARKS, GRAHAM WILLIAMS WOULD BEAT US WITH THE ROD OF RASSILON!
THAT'S NOTHING! WE HAD TO MAKE UP OUR LINES AS WE FILMED THEM, WE HAD TO GET CHANGED INSIDE A DALEK AND IF WE MADE ANY MISTAKES AT ALL, THEY'D WRITE ADRIC BACK INTO THE SCRIPT!!!
LEGEND
GENIUS

On a recent visit to my parents' house, I took the trouble of rooting out the very same dictionary, now a little threadbare and dusty. This time, however, the word 'Valeyard' was nowhere to be found! Perhaps this is yet another victim of Amy Pond's crack in time?

JIM SANGSTER EMAIL

CYBER CONGA

"Killers shouldn't conga," Time Teamer Chris Johnson says in **DWM** 447, of the Cybermen in *The Age of Steel* and their hitherto unsuspected penchant for synchronised choreographic displays. However, their co-creator, writer Gerry Davis, may have been more favourably disposed towards Ailsa Berk's behind-the-scenes choreography.

In his novelisation of the very first Cyberman story, *The Tenth Planet*, Davis is freed from the limitations of the television production, and dramatically reimagines them as 'tall, straight figures which were moving ... with a slow, deliberate step, and the perfect unison of guardsmen on parade.' Seems like it just took 40 years to actually get his vision onto the screen, that's all...

TONY DARBYSHIRE EMAIL

EXTRA FACTS

I was rather surprised to read Alan Barnes dismiss *The Green Death's* 'obsessions' as 'of-their-moment' (*The Fact of Fiction*, **DWM** 447) You don't need to be a member of the Nuthutch to know that the environmental concerns the story raised back then are more relevant than ever in 2012. The emphasis may have moved away from 'pollution' since 1973, but the impacts of climate change and biodiversity loss are real-world monsters that make the giant maggots look like amoebas. Good on Barry Letts and co for dragging this issue onto mainstream TV back when those who cared were labelled 'nutters'. It's about time for *Doctor Who* to help a new generation think about such things. With the minor exception of *Gridlock* I can't think of any story since 2005 that has significantly touched on this. Sweeten the pill with spaceships and monsters, obviously!

R SMITH EMAIL

La-la-la-la-la conga!
La-la-la-la-la conga!
La-la-la-la, la-la-la-la...

Alan Barnes' *Fact of Fiction* on *The Armageddon Factor* in **DWM** 448 has awakened a long-buried memory for me. Just as Alan remembers the story as the last black-and-white *Doctor Who* he watched, so I have just recalled the last one that I watched – the first episode of *The Trial of a Time Lord*.

I was at my grandparents' house and there was a panic that the TV wouldn't warm up in time for the return of *Doctor Who*. Their TV was a source of fascination to me: it was monochrome, and although they only lived two miles across town, they had a different ITV region. Seeing *Doctor Who* return, in black and white, after such a long time off screen, felt like a disappointment at the time. The shock of reading Alan's memory of colour *Doctor Who* in black and white sent me back through my own personal timestream to see my dear, departed grandparents and their dog, in a world where my mum worked at the Co-Op, TV was black-and-white, and ITV was Welsh...

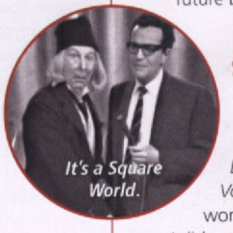
CHRIS WINWOOD EMAIL

CENTRE OF EXCELLENCE

What a pleasure it was to watch the recent BBC Four documentary, *Tales of TV Centre*, which looked at the history of the iconic building in which so many episodes of *Doctor Who* were made.

Richard Marson – who was a regular contributor to **DWM** in the 1980s – did a magnificent job in producing a documentary which interviewed people who had worked and acted in TV Centre over the years. Of particular note were the candid revelations from three former *Doctor Who* companion actresses – Katy Manning (Jo), Louise Jameson (Leela) and Janet Fielding (Tegan). I'll never be able to watch *Doctor Who* in the same way again!

PHILIP FAIRCLOUGH
EDINBURGH


It's a Square World.

Tales of TV Centre was sublime. The highlight for me was seeing a clip from a December 1963 edition of Michael Bentine's *It's a Square World*, in which Clive Dunn played a character very obviously based on the First Doctor! This surely must be the earliest occasion that *Doctor Who* featured in a comedy show? Please, BBC Worldwide, let's have this sketch as an extra on a future DVD!

DEREK MUNROE EMAIL

SPECIAL PRAISE

I was very impressed with the latest **DWM** Special Edition (*The Eleventh Doctor Companion Volume Five*) and the usual, wonderful depth and detail.

I did wonder though, partly due to the low number of episodes being covered, whether you might have included the final three *Sarah Jane Adventures* as well, since I suspect there is not enough material for a third ►

twitter

@DWMtweets

Join other DWM readers on Twitter!

- **@AlfieTimewolf** I had a tin of custard, I ate it with some fish. I didn't use a spoon or bowl and it was just delish.
- **@steve_w1972** Wonderful cover to DWM 448. Maybe there's a chance we might get an Anneke cover one day! Or a Jackie Lane!
- **@SuperNeku** Just read DWM 448 and I loved it, especially the interviews with William Russell, Neil Gaiman and Glen McCoy. *Timelash* needs more love.
- **@franzseabrook** Was lovely reading WIlliam Russell reminisce about *Doctor Who*'s early days. A 50th anniversary appearance is a must!
- **@CallumPCoghlan** William Russell! Sophie Aldred! Mark Strickson! You've been spoiling us with interviews lately! (Please keep doing it.)
- **@neilhimself** Just read an interview with me about *The Doctor's Wife* in **DWM**. Best article with me in it I've read in ages. Nice job.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

Doctor in disguise in *The Ribos Operation.*

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

?

DEAR DWM

Now that the universe thinks he's dead, the Eleventh Doctor is keeping a low profile, and could be seen posing as a headless monk in *The Wedding of River Song*. But what other disguises has he used over the years?

DARREN LITTLE EMAIL

DWM REPLIES: Well Darren, it's almost standard practice these days for the Doctor to pretend to be something he's not (*eg*, Dr James McCrimmon in *Tooth and Claw* or Spartacus the marble inspector in *The Fires of Pompeii*), but over the years he's loved a bit of dressing-up, too. The First Doctor got himself kitted out as a French Official in *The Reign of Terror*, posed as a monk in *The Time Meddler*, and stole the alien togs of delegate Zephon in *The Daleks' Master Plan*. However, it was the Second Doctor who really relished some serious cos-play. In *The Highlanders*, he adopted a German accent to become 'Doctor Von Wer' and later in the same story, he disguised himself as a scullery maid, then a Redcoat soldier (complete with fake moustache!). In *The Underwater Menace*, he delighted in putting on the robes of an Atlantean priest, and later donned shades and a headscarf to mingle in the marketplace. The Third Doctor wore Spiridon furs in *Planet of the Daleks* and became a Welsh milkman and dragged-up as a cleaning lady in *The Green Death*; he also squeezed into alien armour to pose as a robot knight in *The Time Warrior*. The Fourth Doctor had his moments, too, disguising himself as a Thal Guard (*Genesis of the Daleks*), a robot Egyptian mummy (*Pyramids of Mars*), a chauffeur (*The Seeds of Doom*), a coven member (*The Masque of Mandragora*), a high-ranking Time Lord (*The Deadly Assassin*) and a guard (*The Ribos Operation*). The next five Doctors rarely resorted to disguise: the Fifth Doctor put on fancy dress in *Black Orchid* and the Sixth Doctor got grubby to get himself a bath in *The Mark of the Rani*, but that was about it. The Tenth Doctor pretended twice to be schoolteacher John Smith, first in *School Reunion* (in his own attire) and then in *Human Nature* – on the latter occasion, going to the extreme of changing not only his clothes, but also his DNA. Whether he'll adopt any more disguises in the future remains to be seen...

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Tom Baker is on top form as he chats to, er, Tom Baker (with a little help from impressionist Jon Culshaw) in this unmissable interview from 2001. Search YouTube for: **Alter Ego Tom Baker**

DON'T WAIT... NJN TODAY
1-800-227-0222

A taste of US TV in the 80s, as the stars of *Doctor Who* appeal for cash to keep the show on the air in New Jersey. Thank goodness for the UK's licence fee! Search YouTube for: **More NJN Pledge**

A classic early work from Farmergeddon, featuring a host of surprises in a unique version of *The Five Doctors* – watch closely! Search YouTube for: **farmergeddon71 five doctors**

Now here's something you don't see every day – the Fourth, Fifth, Sixth, Seventh and Eighth Doctors, all on stage together! Search YouTube for: **Collectormania 18 Doctors**

Watch Matt Smith proudly carry the Olympic Torch! It's a beacon of hope and fortitude and courage, you know. Oh, and it's a beacon of love. Search YouTube for: **Matt Smith Olympic Torch**

standalone Sarah Jane Special (although I would be very happy for there to be one!). Will these three ever be covered? Maybe in the main magazine if not in a Special? Now that the series has finished, perhaps you could also do an overview of the whole series?

PAUL CLIFFORD EMAIL

A third **DWM** *Sarah Jane Smith* Special, which will look at the final three stories and also the adventures that were planned for Series Five and Six but never made, is currently in preparation...

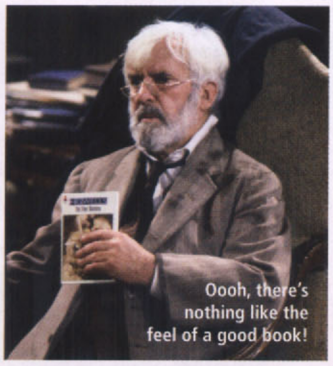
DIGITAL DWM?

Seeing things like *Star Trek Magazine* and *Star Wars Insider* showing up this week on the Apple Newsstand, I have to ask... when is **DWM** (the best sci-fi mag) going to get in the digital game?

JAKE BLACKMORE EMAIL

Stay tuned, Jake...

THE TOUCH OF SHADA



Oooh, there's nothing like the feel of a good book!

Having received my copy of *Shada* in the mail, and then read the excellent review in **DWM** 445 a few days later, I think one of its virtues was overlooked. I'm a librarian and bibliophile who's been handling books since before I could walk (almost 50 years). There's something about the feel of a new book, and *Shada* has to be one of the most wonderfully tactile books I've ever felt. I could have caressed its cover for hours. This must be how the Doctor feels when he's caressing the TARDIS controls.

SHANE WILLIAMS EMAIL

Shada smells good, too. Mmmm. Ahem. Moving on – Saturday 19 May saw the French TV channel France 4 dedicate an entire night to *Doctor Who,* to the delight of *les fans français*...

MÉDECIN QUI?

How do I sum up the nine hours that I have just spent on France 4 watching *La Nuit Doctor Who*? With these three words: exhausted, happy and wow!

La Nuit Doctor Who was introduced by my favourite English presenter, Louise Ekland. She spoke about her childhood and explained what *Doctor Who* is all about. We were then able to watch the beginning of Matt Smith's second season, some of which had awful French titles such as *L'âme du Tardis* (*The Soul of the Tardis*) for *The Doctor's Wife*! A total spoiler!

The documentaries were very well made and the interviews were subtitled.

The Fourth Doct
and Romana – ba
on the telly in Franc

Steven Moffat speaks like my English teacher! I hope they do another night.

GAËLLE FELDMAN EMAIL

La Nuit Doctor Who showed eight hours of episodes, interviews and reports. My son and I were so happy to be watching it. A great night for long-time fans. Some of my friends are going to watch the show now and even my 78-year-old mum watched three episodes!

ISABELLE EMAIL

The *Doctor Who* night was awesome! A whole night, which featured four episodes brand-new to France, as well as old ones which have never been aired before. Finishing the night with *City of Death*, set in Paris, was a great idea. *Doctor Who* is not as famous here as it is in the UK, but it's beginning to become known by the general public, and not just the *Doctor Who* community who know more about British TV than French TV. So having a night like this has made the show more accessible than ever for those who haven't seen it before.

ANNE-CLAIRE NOEL EMAIL

I just watched the *Doctor Who* night and I loved it. I really appreciated seeing Tom Baker's Doctor and all the amazing interviews. It's like a dream come true! We want more *Doctor Who* nights. The French love *Doctor Who*! Allons-y!

SAEKO DOYLE EMAIL

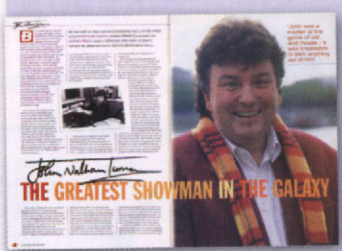
Il semble que ce fut une nuit fantastique! Jusqu'à la prochaine fois... DWM

ON THIS MONTH... 10 YEARS AGO

It's June 2002, and DWM 319 pays tribute to one of *Doctor Who*'s stalwarts...

DOCTOR WHO
SPECIAL ISSUE

GOODBYE, JNT



THE GREATEST SHOWMAN IN THE GALAXY

John Nathan-Turner, *Doctor Who*'s longest-serving producer, died on 1 May 2002, aged just 54. **DWM** 319 was dedicated to 'JN-T', as he was affectionately known, and included tributes from many of those who worked with him on *Doctor Who*, including Nicholas Courtney, Sophie Aldred and Graeme Harper.

Sixth Doctor Colin Baker wrote: 'John was a good friend to many people and causes. He is one of a very small number of people to whom I would have turned if I were ever in desperate straits and I know he would have responded with typical warmth and generosity. Tell him of a charity in need of funds or an individual in difficulty and he would put on a show to raise money before you could say "That's entertainment."'

Seventh Doctor Sylvester McCoy observed: 'John Nathan-Turner's personality was like his Hawaiian shirts – colourful. He was larger than life, he loved life and he shared that love with those around him. He was extremely dedicated to *Doctor Who* and worked incredibly hard... I know John suffered a great deal of hurt when that work wasn't appreciated, but I also know that many people do now realise how much he did for *Doctor Who*, not least those of us who were in it. It's a goodbye far too soon.'

DEATH ON RADIO

Elsewhere in **DWM**, the series' very first webcast, starring Sylvester McCoy, was reviewed. '*Death Comes to Time* achieved something that *Doctor Who* has never managed – in any medium – before' wrote Dave Owen. 'It made the show available to consumers all over the world at the same time...' Long before iPlayer and broadband connections, this was truly a taste of the future...

0208 471 2356

SIGNINGS AT THE WHO SHOP

Saturday 7th July

Gilbert Wynne (Thara)
Richard Ireson (Axus)

100 LIMITED EDITION PRINTS

Gilbert and Richard will be signing copies of "The Krotons" on DVD.

Michael Troughton

PATRICK TROUGHTON
MICHAEL TROUGHTON

Will be signing new hardback copies of his book "Patrick Troughton, The Biography of the Second Doctor Who"

Saturday 4th AUGUST

Sophie Aldred (ACE)

DOCTOR WHO
THE GREATEST SHOW IN THE GALAXY

Sophie will be signing copies of "The Greatest Show In The Galaxy" on DVD.

DOCTOR WHO
PROTECT AND SURVIVE

There will also be 100 limited edition prints signed by both Chris Jury (Deadbeat), and Sophie. Sophie will also be signing special edition copies of new Big Finish Audio "Protect and Survive".

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TERRANCE DICKS
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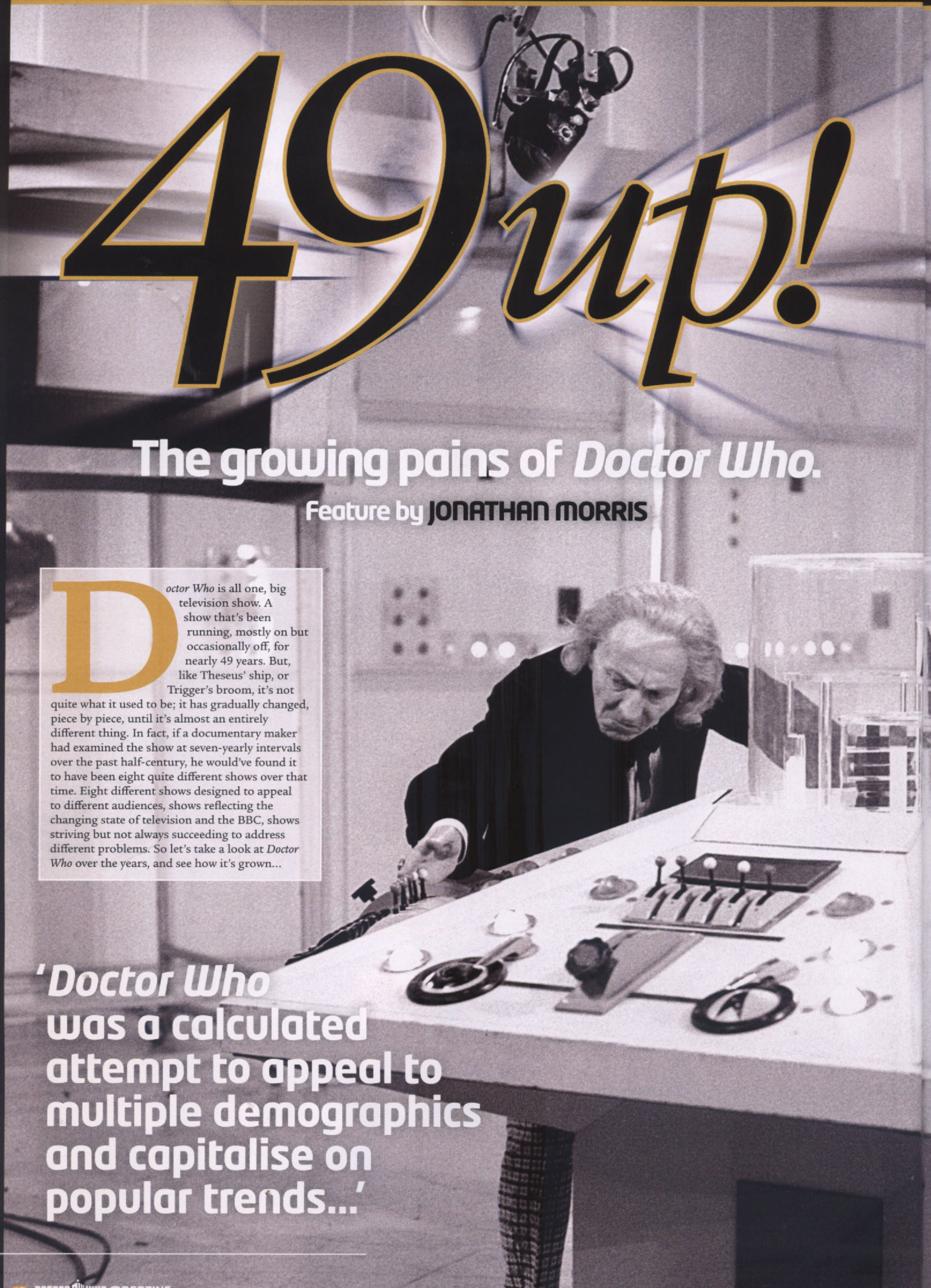


49 up!

The growing pains of *Doctor Who*.

Feature by JONATHAN MORRIS

Doctor Who is all one, big television show. A show that's been running, mostly on but occasionally off, for nearly 49 years. But, like Theseus' ship, or Trigger's broom, it's not quite what it used to be; it has gradually changed, piece by piece, until it's almost an entirely different thing. In fact, if a documentary maker had examined the show at seven-yearly intervals over the past half-century, he would've found it to have been eight quite different shows over that time. Eight different shows designed to appeal to different audiences, shows reflecting the changing state of television and the BBC, shows striving but not always succeeding to address different problems. So let's take a look at *Doctor Who* over the years, and see how it's grown...

> '*Doctor Who* was a calculated attempt to appeal to multiple demographics and capitalise on popular trends...'

The Birth of Doctor Who

"My name is William Hartnell and, as Doctor Who, I make my début on Saturday the 23rd November at 5.15. The Doctor is an extraordinary old man from another world who owns a time and space machine."

Doctor Who was about to begin – a brand new series on the BBC's single television channel – and in the radio trailer, William Hartnell had already given away two of the show's biggest twists. And for those who missed the trailer, the *Radio Times* also spoilered the surprise (as well as promising that the opening episode would explain how the Doctor found himself visiting the Britain of today, which it conspicuously didn't).

So, as four million people tuned into the first episode, and several million more cursed the power cuts which meant that they couldn't, they had *some* idea of what to expect. The show would be about travel through time and space, and it would include stories about a civilisation devastated by a neutron bomb and the travels of Marco Polo. But apart from that, it was all brand new.

Except that it wasn't, not quite. In trying to plug the gap between *Grandstand* and *Juke Box Jury*, a group of BBC staff producers, script editors and writers had been leafing through the popular science-fiction novels of the day looking for concepts that they could adapt into a television show – one of which was *Guardians of Time* by Poul Anderson. *Guardians of Time* is about a man from the present day being recruited by the futuristic Time Patrol organisation to travel back through time and prevent wayward time-travellers from changing history. It's a great idea for a television series and it's the book to which *Doctor Who* owes its fundamental premise; a character from the present day having adventures in history.

The idea grew, with the concept that the series' time machine should also be able to travel in space, and that the series should be based around a teenage girl (to appeal to a teenage audience and to 'get into trouble, make mistakes') accompanied by two young adults and a mysterious old man. This was essentially the format of *Target Luna* and its subsequent *Pathfinders...* serials broadcast on ITV and produced by Sydney Newman, who was also the guiding hand behind *Doctor Who*. Newman's priority was that the show shouldn't just be entertainment; it should be an educational experience and create drama out of genuine science and history. It should *not* be about corny villains and 'bug-eyed monsters.'

Overall, *Doctor Who* was a very deliberate and calculated attempt to appeal to multiple demographics and capitalise on popular trends, such as the interest in space travel following the first communication satellites and the first man in space, and the rising popularity of a quintessentially British kind of terribly polite science-fiction associated with HG Wells and John Wyndham. The new show's format offered endless variety as different episodes would take place in different locales, and the adoption of cliffhangers encouraged the audience to come back week after ►

1970

1977

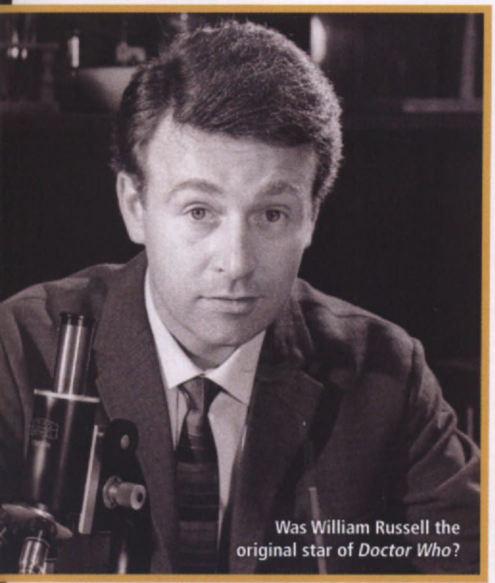
1984

1991

1998

2005

2012



Was William Russell the original star of *Doctor Who*?

week all year round – the intention was to make *Doctor Who* a 'loyalty programme'. And, to promote overseas sales, each episode was 25 minutes with a fade-to-black at a mid-way point, so broadcasters could show each episode in an half-hour slot with a commercial break.

In terms of production, *Doctor Who* was basic. It was only allocated a small studio in Lime Grove and each episode had to be recorded in the space of one evening, in two or three continuous blocks. The writers were briefed to write for it as though it was going out live, and it might as well have done, as the opportunity for post-production was practically non-existent. It was possible to edit an episode by physically splicing the videotape, at great expense because too many splices would render the tape unusable (which, it has to be said, didn't actually discourage *Doctor Who*'s producer, Verity Lambert, from doing so quite often). And as each episode was recorded individually, there was only room for a limited number of sets, which resulted in an episodic and sedately-paced style of storytelling; if our heroes were held captive in a cave or a cell, you could be sure they'd be there for the best part of an episode at least.

For a new show, the signs looked promising. There was a strong cast, though it was unclear who was the lead – was it well-known film star William Hartnell, or William Russell who took the lead roles in *Nicholas Nickleby* and *The Adventures of Sir Lancelot*? It had an innovative title sequence, and a theme tune by *Steptoe and Son*'s Ron Grainer realised by Delia Derbyshire using the Radiophonic Workshop's most cutting-edge technology (consisting of a tape-recorder and a cutting edge). The BBC even went to the expense of recording a pilot episode which, due to Sydney Newman's vehement dislike of the Doctor's personality, had to be remounted from scratch. And when the première of the first episode was disrupted by power cuts (and the assassination of the President of the United States of America) it got a repeat showing the following week, an unprecedented step. The BBC clearly had great expectations for this show and were talking of it lasting for 52 weeks (though they were being cautious enough to only contract the lead actors for 13 weeks at a time).

The only thing that was holding it back was an initial lack of ambition. It was a show about a machine that could travel anywhere in time and space... and it went to the stone age, the least visually and narratively interesting place in the universe. The audience had been promised irradiated civilisations and peripatetic Venetians, not cavemen trying to discover fire. Something extraordinary had better turn up soon, or this show wouldn't last more than a few weeks...

1970

7up!

After seven years on the air, *Doctor Who* was on probation. Seven years was a good run for any show, particularly one that had been on almost all year round and had clocked up over 250 episodes. The ratings had been gradually dropping, partly as a result of competition from *Land of the Giants* on ITV but partly, it has to be said, as a result of a run of increasingly over-stretched and under-funded stories. From a high of nine million for the first instalment of *The Krotons*, audience figures had dropped to barely half that number. Nobody would be surprised if the show was axed; indeed, it was regularly advocated by viewers writing into *Junior Points of View*. *Doctor Who* was recommissioned for one more season, largely because there wasn't anything to replace it; but unless the ratings improved, 1970 would be its last year on screen.

Desperate circumstances called for desperate measures, and so Derrick Sherwin, the show's producer, decided to fundamentally alter its format. He had to make it popular again, and so it had to become more like the shows that viewers *did* watch. It was an unapologetically pragmatic decision, but it was also the right one.

What other shows were popular at the time? Shows about flamboyant secret agents with gadgets, shows with a car chase, a punch-up and a shoot-out in every episode, shows with mini-skirted assistants. The sort of shows being churned out by ITC with cookie-cutter efficiency, along with ABC's *The Avengers,* the BBC's *Adam Adamant Lives!* and *Paul Temple,* and US imports like *The Man From U.N.C.L.E.* *Doctor Who* would have to follow that template to survive. The Doctor would have to work for a top secret organisation with an acronymous name (in the late 1960s NATO and the UN had a serious duplication-of-services problem with SHADO, UNCLE, Nemesis, Department S and whoever the hell the Avengers worked for, all covering the same ground). The Doctor would use gadgets and drive a quirky-but-fast car, he would practice martial arts and his assistant would wear a mini-skirt.

The other inspiration was *Quatermass*, ostensibly the 1950s serials, but more overtly the 1967 Hammer Film adaptation of *Quatermass and the Pit*, which established the new format for *Doctor Who*. Just like Quatermass, the Doctor would be an advisor brought in by the military to investigate whenever something fell to Earth, or was dug up, or when a major scientific project was taking place. That was his way into stories – no more landing by accident and spending three episodes proving his credentials – and from now on all stories would, without exception, feature a civil servant arriving to stick a spanner in the works three-quarters of the way through the story.

In short, Sherwin's solution was to make *Doctor Who* very generic. To get some idea how formulaic this reinvention was, in late 1969 an episode of *Monty Python's Flying Circus* included a 'science-fiction serial' sketch which lampoons everything that *Doctor Who* would become a few weeks later. The Monty Python boys weren't being terribly prescient; *Doctor Who* was just being extremely derivative.

But nevertheless, when *Doctor Who* was broadcast in early 1970, this approach worked like a dream. *Doctor Who* looked like an ITC serial – initially it even looked as if it might be made entirely on film from here on – and Jon Pertwee's Doctor was dynamic and charismatic. The show's ratings improved – not massively, but enough to get the show renewed for another year. Which was good news for Sherwin's successor, Barry Letts, who began a process of reversing all of his predecessor's format changes.

The Doctor would still work for UNIT, but would gradually start travelling to alien planets. The stories set on Earth would not be as reliant on military hardware, but would instead foreground Pertwee's humour and personal charm. UNIT would be retained, but rather than being an organisation of anonymous, parade-drilled soldiers it would become a more informal outfit with recurring characters the audience could get to know and like. And the show would adopt a warmer, more child-friendly tone.

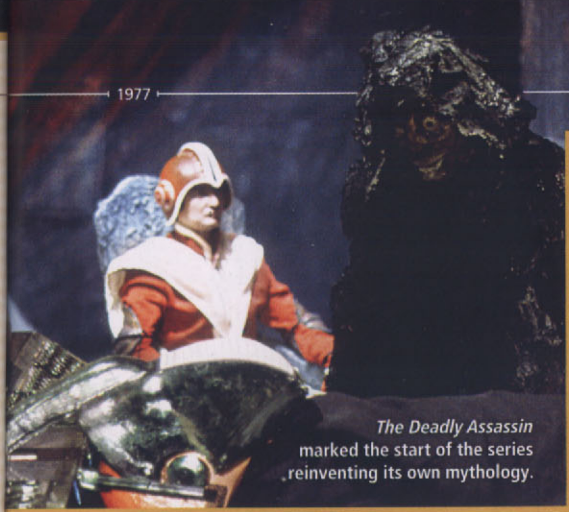
Sherwin's reformatting had gone too far and too fast, and it had been a mistake to make the Doctor Earth-bound just as audiences were delighting in the entirely space-bound voyages of the new American import, *Star Trek*. The sub-ITC approach was already looking dated and staid; the show's future lay in the stars.

The other major advance for the show was that the BBC now had the technology to edit videotape in post-production. The advent of colour was trivial by comparison; although the show was now being made in colour, it was still being watched in monochrome and still being made in the same fashion, with a recording of one episode a week, only four or five weeks before broadcast. It was only when there was a problem with the cave sets for *Doctor Who and the Silurians* not being ready in time that Letts realised that there was no reason why *Doctor Who* couldn't be shot out of sequence. Why not shoot scenes from a story's final part on the same day as its first, if it meant sets only had to be erected once, and making it more convenient for costume and make-up?

So even though it was still being made on videotape, *Doctor Who* could now be shot and edited as though it was on film. Scenes could involve multiple camera set-ups and be cut together. It could be edited more tightly, with more scope for video effects utilising the potential of colour-separation-overlay. Incidental music could be composed to match the story rather than being played in live. With this new technology, *Doctor Who* could look as good as the very best shows on television...

In 1970, *Doctor Who* received a generic makeover.

1977


The Deadly Assassin marked the start of the series reinventing its own mythology.

K9 kept the kids happy.

14 *up!*

It's rare for a TV show to last 14 years. It's even rarer for a TV show to be the most popular it has ever been after 14 years. But that's what *Doctor Who* was in 1977. The ratings were higher than they'd ever been, production values were higher than they'd ever been, and with Tom Baker, the show had a charismatic, larger-than-life leading man and a definitive Doctor.

Part of the secret of *Doctor Who*'s success was that it formed part of the BBC's Saturday night line-up; *Basil Brush* or *Jim'll Fix It*, followed by *Doctor Who*, followed by *Bruce Forsyth's Generation Game* or *The Duchess of Duke Street*, followed by *The Two Ronnies*. All ITV had in opposition was a tired talent show and *Celebrity Squares*. And as a crucial part of that unbeatable Saturday night line-up, *Doctor Who* was considered one of the BBC's most important shows. It even started to be taken seriously, the subject of a *Lively Arts* documentary. Which made it a target.

The problem was that the show's tone had become increasingly dark and violent over the preceding three years. It had been given an increasingly late slot in recognition of this fact, but in many viewers' eyes it was still a children's show, so they let their children watch it – only to discover that they were viewing a show which its own script editor considered unsuitable for an unaccompanied six-year-old. It was a golden opportunity for those with an anti-BBC agenda, namely the right-wing tabloid press and Mary Whitehouse, the self-appointed guardian of the nation's morals and spokesman of the reactionary National Viewers' and Listeners' Association. *Doctor Who* had been caught breaking the guidelines, and this gave the BBC's enemies a stick with which to beat it. What better way of getting publicity than by attacking one of its most successful shows?

The only way for *Doctor Who* to continue was by re-inventing itself, and in particular by becoming child friendly again. As popular as producer Philip Hinchcliffe's approach was, *Doctor Who* was still perceived as a family show, and graphic strangulation and torture sat rather oddly between Basil Brush and Bruce Forsyth. So incoming producer Graham Williams was instructed by Graeme McDonald, the new Head of Drama Serials (and effectively the show's executive producer for the rest of the decade) to tone down the horror and make the show Whitehouse friendly.

In articles about *Doctor Who*'s history, this is usually the point to say that Graham Williams increased the level of humour in the show, or allowed Tom Baker to do so. But that's not quite the case. Tom Baker's Doctor was far more humorous – and sillier – in *The Robots of Death* and *The Talons of Weng-Chiang* than he was in any of the stories shown the following year (with the possible exception of *The Invasion of Time*). If anything, he became *more* serious. The difference was that without the surrounding darkness, the moments of levity had no dramatic counterpoint and felt like jokes for jokes' sake. Even a darker story like *Image of the Fendahl* seemed to be lacking something; if there was a void created by the absence of violence, then the amount of humour had not yet increased to fill it.

> **'Saturday nights were about the personalities: Basil. Tom. Bruce. Ronnie. The other Ronnie.'**

The main reinvention that took place in 1977 was to increase the show's reliance on its principal asset: Tom Baker. He was a phenomenon, a national treasure in the making, at the height of his powers. *Doctor Who* wasn't getting high ratings because it was *Doctor Who*, it was getting high ratings because it was *a show in which Tom Baker starred*. Saturday nights on BBC One weren't about the programmes, they were about the *personalities*: Basil. Tom. Brucie. Ronnie. The other Ronnie. In *Emu's Broadcasting Company* when Rod Hull and Emu donned a hat and scarf to fight the Deadly Dustbins, they weren't so much spoofing *Doctor Who* as spoofing Tom Baker, who was as much a part of 1977 as James Callaghan, British Leyland and *Mull of Kintyre*.

Of course, there were other small changes. Williams championed the inclusion of K9 as a companion, as much to signal to the adults that this was still a children's show as to please its younger viewers. He also decided to fill the void left by the violence by increasing the emphasis on the show's *mythos*. Building on the achievements of *The Deadly Assassin*, the show would now create its own legend, of Time Lords and Gallifrey, of Guardians and missions to find the Key to Time. Stories would explore figures from Time Lord history, or would be mythic allegories. The show, in short, would become something that would encourage young boys to take it far too seriously.

1977 saw the beginning of *Doctor Who* fandom. It was the year of the first convention and very soon, *Doctor Who* would get its own weekly magazine. The programme would also, finally, be sold to the USA.

Why did America suddenly take an interest in *Doctor Who*, after ignoring it for so long? Two words: *Star Wars*. Suddenly science-fiction – even British science fiction – was big business, a craze almost as big as disco. And when *Star Wars* had its first UK press screening in late 1977, Tom Baker was in the audience. From now on, *Doctor Who* would be judged against the biggest-budgeted science-fiction the United States had to offer.

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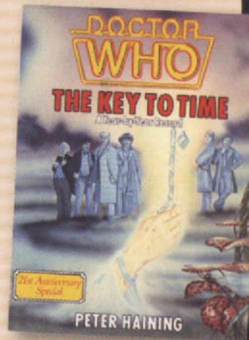
1984

21 *up!*

By 1984, *Doctor Who* was now in a perpetual state of celebration. The previous year had seen a 20th Anniversary Special, *The Five Doctors*; a massively over-subscribed jamboree at Longleat; a vast convention in Chicago; and the publication of *Doctor Who: A Celebration* by Peter Haining. In 1984, *Doctor Who* was celebrating its 21st anniversary and looked set to celebrate its 22nd. Peter Davison had enjoyed one of the strongest runs of stories in the show's history, featuring the return of the Silurians, the Sea Devils, the Daleks, Davros, the Master and even Adric; Colin Baker had been announced as the new Doctor, looking terribly dashing at his first photocall in his white pinstripe suit; there was an even bigger convention in Chicago; and there was the publication of *Doctor Who: The Key To Time* by Peter Haining. It seemed that the ongoing *Doctor Who* party, and Peter Haining's literary career, would never end.



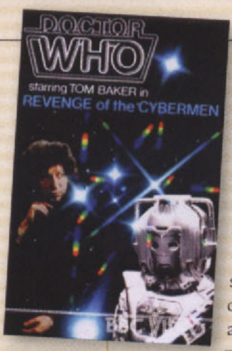
Which proved to be the show's undoing, because success breeds complacency. *Doctor Who* now only existed *because* it was a national institution. It was like *Crackerjack*, *The Two Ronnies*, and *The Morecambe and Wise Show*. And its producer, John Nathan-Turner, saw his job as hosting the *Doctor Who* party, giving people what he thought they wanted. More returning monsters and references to old stories! Flashbacks with sepia-tinted clips! Stories about Time Lords and Gallifrey! The new Doctor would be the life and soul of the party – the story goes that Colin Baker was cast solely because he'd been hysterically gregarious at a wedding reception. He would wear colourful fancy dress and be surrounded by celebrity guests and even meet a former Doctor... because that was what the audience at home wanted, wasn't it?

In retrospect, that was John Nathan-Turner's great mistake. Because in 1984, *Doctor Who* was now being made for its fans. The producer had paid close attention to the letters, the fanzines and the magazines, he'd attended the conventions and seen what the fans wanted; they wanted nostalgia, they wanted former Doctors and companions recreating their roles and telling amusing stories. What he didn't realise until it was too late, was that the fans who wrote letters and edited fanzines, and who went to conventions, were not representative of the show's audience.

The signs *were* there. The ratings for Peter Davison's final year were respectable, but had a worrying habit of dropping off sharply for every other episode, whenever it was shown on Fridays against *The A-Team*. Even the Thursday episodes were massively out-rated by *Emmerdale Farm*. *Doctor Who*'s popularity was becoming 'soft'; it was becoming a show people only watched if there was nothing better on. The attempt to revitalise the show by moving it from its Saturday evening slot and showing it twice-weekly had been a ►

Doctor Who was in a celebratory mood...

great idea at first, but it was now undermining the loyalty of its audience by making it difficult to catch every instalment of a story. It was no longer a 'loyalty programme.'



So the decision was made to move *Doctor Who* back to its Saturday night slot, and to make each episode 45 minutes long. Which was an eminently sensible idea, and would give *Doctor Who* its best possible chance of rebuilding its audience.

What very few people realised at the time was that *Doctor Who* was also being given its *last* chance. BBC One Controller Alan Hart had tried to boost its audience by running it twice-weekly and had failed. His successor, Michael Grade, believed the show had become stale and lost its popular appeal. Particularly as its low-budget, studio-bound charm did not compare favourably to big-budget US imports like the mini-series *V*. Either the show would prove Michael Grade wrong – or it would be axed.

Doctor Who had fallen behind the times, and its fans – and its producer – were too busy enjoying the party to notice. Until the late 1970s, *Doctor Who* had boasted the same production values as the most prestigious BBC shows of the time. Everything was made in the same way, as a combination of 35mm film exteriors and theatrical, studio-bound videotaped interiors. But by 1984 the BBC's Head of Drama, Jonathan Powell, had implemented a shift towards series made entirely on film, such as *Boys from the Black Stuff*. *Doctor Who* no longer looked like the best the BBC could do; it looked rather old fashioned, and second-rate.

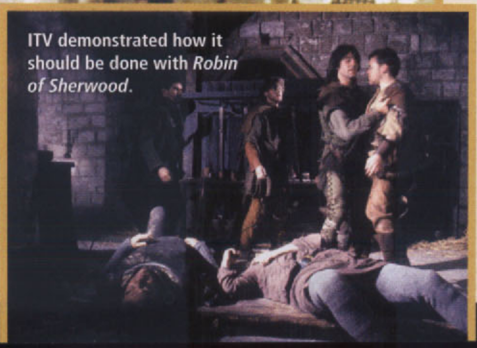
What *Doctor Who* needed was to be brought bang-up-to-date. It didn't just need a new Doctor and a new, even more colourful title sequence, it needed to rethink its whole approach to appeal to a fresh audience. The 25-minute episode format was an anachronism but so were multi-part stories full-stop; switching to 45 minutes should have meant a switch to single-part stories. It should have been more action-packed, made entirely on film and given atmospheric incidental music. In short, it should have been *Robin of Sherwood*. If HTV could update a centuries-old legend for a mid-80s audience, then there was no reason why the BBC couldn't do the same for *Doctor Who*.

But in 1984, *Doctor Who* only sought inspiration in its past. Video cassette recorders had become affordable and many fans – or their parents – had obtained one to save *The Five Doctors* for posterity on glorious VHS or Betamax. From now on, *Doctor Who* was a show to be re-watched until familiarity bred contempt. Because not only could fans revisit recent shows; if they knew someone in Australia they could obtain stories from the 1970s, and if they saved up they could buy *Revenge of the Cybermen* or the edited highlights of *The Brain of Morbius* for £39.99. The past was no longer an object of pure nostalgia, of cheating memories; it was now something against which the current series could be compared and found wanting.

But you can't blame *Doctor Who* fans for wanting to celebrate. Not at a time when missing episodes were being found with encouraging rapidity, the Target novelizations had stopped using photographic covers, Frobisher had been introduced into the **DWM** comic strip, and most mind-blowing of all, the best-ever *Doctor Who* story, *The Caves Of Androzani*, had just been broadcast. And if that wasn't a cause for celebration, what was?

'*Doctor Who* no longer looked like the best the BBC could do...'

1984's *Warriors of the Deep* plumbed the depths of good television.



ITV demonstrated how it should be done with *Robin of Sherwood*.

©REX

In 1991, the adventures of the Seventh Doctor and Ace continued in book form.

28up!

In 1991 it had been two years since Sylvester McCoy had strolled off into the distance, waxing lyrical about tea – and the thought of *Doctor Who* returning to our screens in the near future was beginning to look an increasingly unlikely prospect. It would be another five years before it finally did come back as a TV movie, with Sylvester McCoy briefly reprising his role as the Doctor, drinking the very same cup of tea he'd been going on about at the end of *Survival*.

The BBC wasn't exactly helping the fans come to terms with the show not being on the air either. They wouldn't say that *Doctor Who* had been cancelled, not officially. Instead the fans were told that an announcement was expected later in the year, that *Doctor Who* would continue, but as an independent production, that negotiations were underway, and the show would come back but probably not until 1993, or after an extended rest so that – in the words of BBC Head of Drama Series Peter Cregeen – it could return as a 'fresh, inventive and vibrant addition to the schedule, rather than a battle-weary Time Lord languishing in the backwaters of audience popularity.'

The latter part of the quote seems particularly telling of how *Doctor Who* had been viewed by the BBC in its last couple of years. A show under-budgeted, under-promoted and consequently under-appreciated by the British public. Simply bringing it back exactly as it had been, wasn't an option. If it was to return, it would have to be as a big, popular success, with a decent budget – and it looked like independent production was the solution with the BBC hoping that another company, ideally an American one, would want to provide the finance while they retained the distribution rights. In particular, there was a US-based producer, Philip Segal, who was eager to produce *Doctor Who*, and while he remained interested, the BBC was reluctant to consider other offers. But the process of negotiation was frustratingly slow due to the fact that Segal never stayed in the same company long enough to make a deal. When it was reported in 1991 that the BBC had four different US networks interested in the show, it seemed likely they were just referring to all the different companies Philip Segal had been working at over the past two years.

There was also the added complication of a putative big-budget movie, courtesy of Green Light productions, written by Johnny Byrne of *The Keeper of Traken* fame. Although Green Light singularly failed to live up to its name, the prospect of a film – and more significantly, its attendant contracts – served only to frustrate the progress of the return of the television series.

But of course the fans didn't know any of this. All they knew was that they were being fobbed off and that their favourite show had been curtailed just as it had been getting back on its feet. After the traumatic 'hiatus' of 1986 they could be forgiven for feeling distrustful and jittery, and for mounting various campaigns for the show's return

THE NEW
Doctor Who
ADVENTURES

THE NEW
Doctor Who
ADVENTURES
THE HIGHEST SCIENCE
GARETH ROBERTS

that seemed almost as laughably ineffectual back then as they do now in retrospect. But these campaigns were no more absurd than the BBC's decision to cancel a television show which, a few years earlier, it had proclaimed its biggest money-earner in the *BBC Annual Report and Handbook*.

Without a new series to look forward to, *Doctor Who* fans had no choice but to look back. If it couldn't be part of the current television line-up, then at least *Doctor Who* could be a beloved national institution. It's pleasingly ironic that the only 'new' episode of *Doctor Who* broadcast in 1991 was the première of the pilot episode, screened to commemorate the demolition of the Lime Grove studios.

The early 1990s were, for most fans, a voyage of discovery into the show's past, with BSB and latterly BBC2 dusting down old episodes and more stories being available on video relatively cheaply (though six-parters would still set you back £19.99). Even lone episodes from otherwise missing stories were released as *The Hartnell Years* and *The Troughton Years*, serving to foster a fascination with *Doctor Who's* missing episodes; throughout 1991 there were endless rumours that *Tomb of the Cybermen* might still exist in the Far East, rumours which turned out to be remarkably prescient in 1992.

There were, however, signs that *Doctor Who* would have a future, albeit as a fan-originated series. BBV reunited Colin Baker and Nicola Bryant for *Summoned by Shadows*, the first in a range of videos placing former *Doctor Who* actors in sinister situations mostly written by Mark Gatiss and Nicholas Briggs. Even more excitingly, Virgin Books had gained a licence to publish original *Doctor Who* novels, picking up from where *Survival* had left off (with the publication of the *Battlefield* and *Doctor Who and the Pescatons* novelizations, the well of television scripts had run dry). These novels wouldn't just be written by former *Doctor Who* television writers, they would be written by the fans, and that would change *everything*. With Paul Cornell's *Timewyrm: Revelation* a whole generation of fans realised they could write a *Doctor Who* story and get it published; writers such as Mark Gatiss, Gareth Roberts and Gary Russell soon followed. *Doctor Who* would be reinvented not just as a book series, but as something created by its fans, for its fans.

But that wasn't the most significant development of the early 1990s. You only have to look at most of the **DWM** back covers to see what that was. *Star Trek: The Next Generation* had come to the UK. After years of only being available on video, it was now on BBC Two. If *Doctor Who* was ever to return to television for real, it could only do so with a *Star Trek*-sized budget.

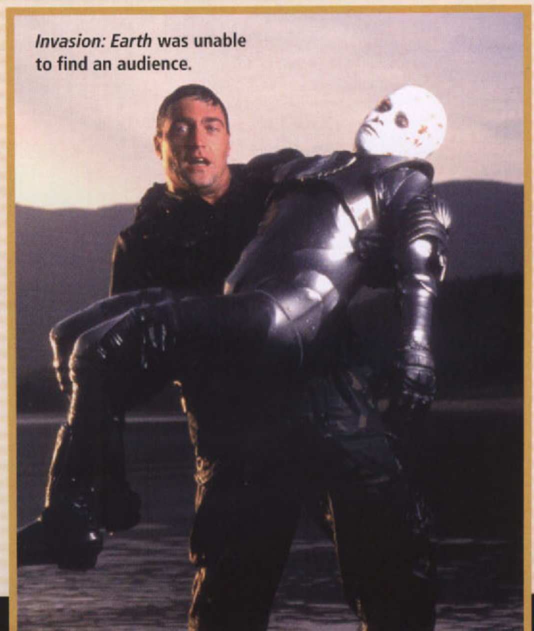
35 up!

If any year could be considered *Doctor Who's annus horribilis*, it would have to be 1998. Two years had passed since the broadcast of the Paul McGann TV Movie, and its much-anticipated follow-up series had failed to materialise. Not because the TV Movie hadn't been a success; if anything it proved that with sufficient promotion, a decent budget and a charismatic lead actor there was still a large appetite for new *Doctor Who* in the UK. But it also proved that there was an even stronger appetite for *Roseanne* in the USA, and that any attempt to re-launch the show as an American co-production would be doomed to flounder half-way across the Atlantic.

Doctor Who was, basically, a victim of its own success. The BBC – and Alan Yentob in particular – were keen to make more episodes of the programme, but only if they could be funded with American dollars, as making a show that could compete with *The X-Files* and the various *Star Trek* iterations was beyond the BBC's means. During the 90s, the BBC all-but gave up on science-fiction – and whenever it *did* attempt a new science-fiction or fantasy series, it got its fingers burned. *Invasion: Earth* was the BBC's single attempt at science-fiction during 1998, a co-production with American money and American stars which failed to find an audience on either side of the Atlantic, despite the best efforts of writer Jed Mercurio. It's telling that when *Invasion: Earth* was being promoted in the *Radio Times*, its makers were keen to stress that it certainly *wouldn't* be like *Doctor Who* (as though trying to avoid being like a show which had achieved ratings of over nine million viewers two years previously was a recipe for success). But that's how *Doctor Who* was regarded; as a shorthand for cheap, old-fashioned, childish and wobbly-setted science-fiction. It was a relic of the past that could only be appreciated ironically as a piece of kitsch nostalgia.

So what did fans have to celebrate 35 years of their favourite show? No new episodes. The nearest thing many would have to any *new Doctor Who* would be a few clips from lost William Hartnell and Patrick Troughton stories on the video release of *The Ice Warriors*. By this time, *Doctor Who* was a regular fixture on UK Gold, showing an omnibus every Sunday morning, and the video releases had reached the point where if they were not actually scraping the bottom of the barrel then it was very much in sight.

There were also the original novels, now published by the BBC, continuing the adventures of the Eighth Doctor and his companion Sam. But with only the TV Movie to work from (and initially no clear editorial direction), these novels were forced to be rather formulaic efforts, with only Paul Magrs' fantastical and unapologetically literary *The Scarlett Empress* bringing something fresh to the table.



Invasion: Earth was unable to find an audience.

Hopes were dashed when the Eighth Doctor failed to materialise for a new series.

It didn't help that in taking over the books, the BBC had alienated the fan base that the Virgin novels had cultivated, a problem exacerbated by Virgin continuing to publish its own rival range following on from the *New Adventures* with the character Bernice Summerfield. The BBC *Doctor Who* range couldn't help looking like the poor relations; particularly as a couple of years earlier, Virgin Books had boasted a novel by *Springhill's* Russell T Davies and a short story by *Joking Apart's* Steven Moffat.

There was also a *Doctor Who* night on BBC Choice, a digital channel launched in September of that year, which would eventually become BBC Three. The night consisted of repeats of *Genesis of the Daleks, The Tomb of the Cybermen* and the TV Movie, along with links by Sylvester McCoy.

Such was the show's moribund state that, after two years of reporting on BBC executives' muttered maybes and headlines like 'Are repeats the best hope for the future of *Doctor Who?*', **DWM** consigned its *Gallifrey Guardian* news page to the back of the magazine, and, as an ironic commentary on the increasing improbability of a new series with Paul McGann, featured a comic strip story, *The Final Chapter*, in which the Doctor apparently regenerated into a new incarnation portrayed by Nicholas Briggs. Such was the plausibility of this prospect – that *Doctor Who* would now only ever continue as a fan-made spin-off – that everybody was taken in.

Because in 1998, spin-offs were the only new *Doctor Who* being made, even though none of them had a licence to make it official. Reeltime Pictures had Sophie Aldred facing a Sontaran in the video *Mindgame*, BBV had the *Auton* videos and Sylvester McCoy and Sophie Aldred having audio adventures scripted by Mark Gatiss (as well as a follow-up range by Mark Duncan, which memorably featured Sophie Aldred posing topless on the covers for no discernible reason). BBC Worldwide produced its own audio short-story CDs with readings by Paul McGann, Nicholas Courtney and Sophie Aldred. And a new company called Big Finish got in on the act by producing some *Bernice Summerfield* audios (the second of which would feature Sophie Aldred, for whom 1998 seems to have been a very busy year).

So looking back, 1998 doesn't seem quite as miserable a year as it felt at the time. There were talented writers out there – Davies, Moffat, Gatiss – who were keen to write for *Doctor Who* and who, given a few more years to get some more hit television series on their CVs, would be in a position to make it a reality. And there were powerful people at the BBC who wanted to bring back *Doctor Who*, even if they were convinced that the only way of doing so was as an American co-production. The will was there, but the time wasn't yet right.

And, most excitingly of all, after almost a year 'on hold', it looked like Bob Baker's *K9* television series might finally be going into production... ►

2005

POLICE
BBC
BBC ONE
DOCTOR WHO
SATURDAYS AT 7PM
JCDecaux

© NICHOLAS SMALE

Doctor Who was back and it was big!

42up!

After nearly nine years off the air, *Doctor Who* returned to BBC One and Saturday nights. And it was more successful than anyone could have wildly imagined. Within a few days of the very first episode, *Rose*, being broadcast the BBC announced that the show would be coming back next year and that Christopher Eccleston wouldn't be the Doctor when it did (David Tennant was the hot-tip to replace him).

For the show's long-term fans, it was a very confusing and stressful time. They'd had an agonisingly long wait since the show's return was announced in September 2003. They'd pored over illicit photos from the filming, fretting at the sight of an oversized TARDIS and the Moxx of Balhoon on a fag break. Rumours abounded that this series would be nothing like the show fans knew and loved. The companion's family would be a regular fixture and 'every story will come back to Earth' rather than featuring alien planets.

On top of that, there had been the build-up to the launch itself. It had been a gloriously optimistic few weeks, tinged only by the lingering fear that this really was *Doctor Who*'s last chance saloon, and if this revival didn't succeed, then it would be dead forever. After all, the BBC had gambled a great deal on the show's return. They'd given it a large budget (well, large by BBC standards) and had spent goodness-knows-how-much on a billboard campaign showing the Doctor, Rose and the TARDIS doors opening outwards (one more thing for fans to fret about). Even the Paul McGann TV Movie hadn't received this sort of promotion. There were endless trailers, a radio documentary, even a repeat of 2003's *The Story of Doctor Who*, and a special edition of *Mastermind* in the week before *Rose*'s broadcast.

Jackie and Mickey try to get the fairy lights working.

Well, the week before *Rose*'s *official* broadcast. The internet had come a long way since 1998, and by 2005 it had the power to allow people to share television programmes before they'd even been transmitted. So, for many fans, the leak of a copy of *Rose* onto the internet was too tempting to resist.

But for most fans, whether they first saw *Rose* on a computer screen or on the BBC with live commentary from Graham Norton, the episode was worth the long wait. Because it was spectacular. Okay, so it wasn't perfect, but on the whole it was a fan's dream come true. Autons, smashing through shop windows! The TARDIS control room looking more exotic and marvellous than ever. And a new Doctor who was, quite simply, brilliant. It was so good that some fans even watched it for a second time on their off-air VHS tapes before going onto the internet to discuss it with other fans.

The internet had changed *Doctor Who* fandom. Although there weren't that many fans left, as might be expected after 16 years without an ongoing series, those that did remain could now get into contact with each other and argue with people on the other side of the world about Sylvester McCoy to their heart's content. The internet turned *Doctor Who* production gossip into a valuable commodity and websites such as 'Outpost Gallifrey' concentrated and focused fans' fervour for the show.

Doctor Who returned to television at exactly the right time, because given a few more years, things might've been very different. The books were in decline, having been supplanted in fan affections by Big Finish's audio plays, which since 2001 had offered an 'official' continuation of the series with Paul McGann's Doctor. Many of the audios were extremely good – and in many ways prefigured the more 'emotional' approach of the revived television series, with the Doctor and his companion Charlie Pollard expressing their love for each other – but they could only ever cater to the existing fanbase.

Until the announcement of *Doctor Who*'s return as a television series, the omens hadn't looked good. An attempt to relaunch *Doctor Who* as a Radio 4 series had failed to get any further than the BBC's *Doctor Who* website, which in turn attempted its own revival of the show as a web-based animation written by Paul Cornell, *Scream of the Shalka* – a project undermined by the casting of a clearly disinterested Richard E Grant. If Russell T Davies were to succeed where others had failed, he would have to do something *different*. He would have to go mainstream.

There are many reasons for *Rose*'s success; not least the budget and promotion. But the most significant reason is that Russell T Davies took *Doctor Who* and made it what it hadn't been for a long, long time: a show for people who don't normally watch 'shows like *Doctor Who*'.

Because when *Doctor Who* returned it wasn't a show like *Star Trek: The Next Generation* or *Buffy the Vampire Slayer* or *The X-Files*. It wasn't designed as a 'cult' show at all. No, *Doctor Who* had been reinvented as an 'aspirational' ITV drama. It was a show for the sort of people who had watched *Bob & Rose*, *The Second Coming* and *Mine All Mine*, who watched *Fat Friends* and *At Home with the Braithwaites*, and *Cutting It* and *Clocking Off* (the last two being BBC shows, admittedly). *Doctor Who* was now based around a working-class single-parent family, albeit one with a remarkably colourful flat lit with fairy lights (a common feature of aspirational ITV dramas).

And that, I would argue, was Russell T Davies' masterstroke. The spaceships and aliens and distant planets could come later. The most important thing was to start in a recognisable location with a couple of characters the audience could identify with and love. Because if *Doctor Who* had just been about Rose and Jackie, and their adventures with Mickey and Debbie-on-the-end and Arianna, it would've been a hit. The Doctor, the TARDIS and the Autons were the icing on the cake.

2012

49up!

In 2012, *Doctor Who* is now the BBC's biggest show. It remains a massive ratings success and a huge money-earner. A significant chunk of the BBC's revenue is now down to *Doctor Who* and its increasing popularity in the international television marketplace, particularly in the USA, where it is BBC America's flagship show and a top seller on iTunes. In addition, it's now a central tenet of the BBC's 'brand', because it's one of the few programmes associated with the BBC that is not only a major, current success story, but which is also *owned* by the BBC (due to it having been created in-house, back in 1963, by staff producers, story editors and writers). It's not just part of the BBC's heritage, it's a visual shorthand for everything that is great and beloved about the BBC. When the BBC wants to promote the Olympics, they do so with a trailer showing a warehouse containing a Cyberman head (along with relics from now-defunct shows like *Only Fools and Horses* and *Top of the Pops*) and they get the current incarnation to carry the Olympic flame. It's virtually impossible to enter any BBC premises without passing a TARDIS, a Dalek or a photographic blow-up of Matt Smith's mysterious face. And like all valuable brands, the BBC is justifiably proud of it and works hard to maintain and protect it. *Doctor Who* now has a totemic significance; it is emblematic of everything the BBC stands for, with the Daleks as the ravens in the BBC's Tower of London. The BBC might not have many popular comedies, or live football matches; it might be cutting budgets to drama and children's programming... but while it still has *Doctor Who*, it has something to be proud of. *Doctor Who* is *The Two Ronnies*, it's *The Generation Game*,

> **'*Doctor Who* is a visual shorthand for everything that is great and beloved about the BBC...'**

The Silence: a part of *Doctor Who*'s all-conquering brand...

it's *Dad's Army* – but the BBC owns it, and it's still running, and it's huge in America.

As such, there is no writer more suited to this ever-more competitive and high-stakes television climate than Steven Moffat. Because no other writer is more obsessed and determined with finding ways to engage an audience, to avoid giving them reasons to switch off. It's virtually pathological. At its best, *Doctor Who* is so full of ideas, of jokes, of scares, and unexpected twists and turns, it's like being driven at 100 miles an hour through a fairground by a maniac while Aaron Sorkin and Joss Whedon trade *bon mots* on the back seat. It's almost too much to absorb in just one sitting.

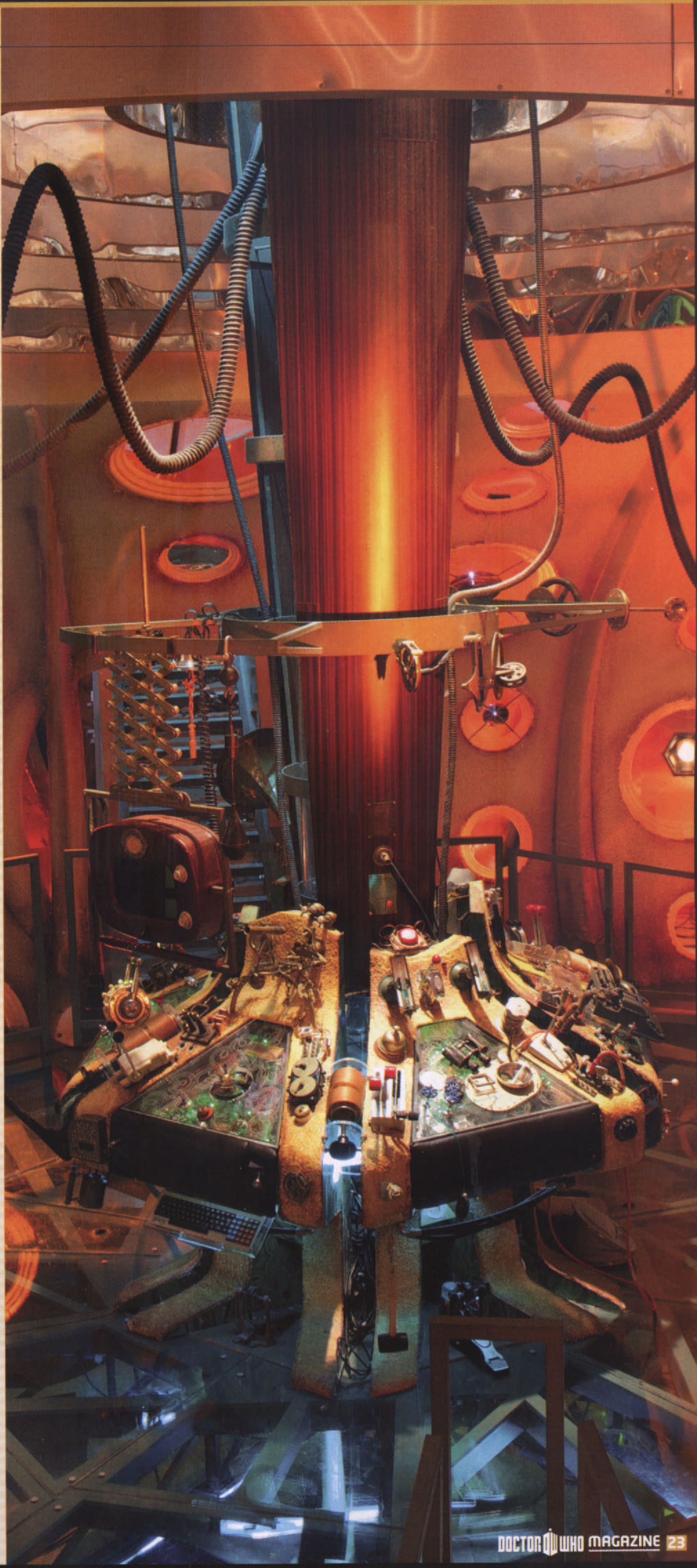
But you're not supposed to. The paradox of 2012 *Doctor Who* is that it's simultaneously designed to grab casual watchers whilst also rewarding loyal and attentive viewers. It's a show designed to be watched multiple times, a show for the iPlayer generation, a show to be bought and savoured on Blu-ray, or downloaded as a box set. It's exactly the show Graham Williams was talking about when he told Douglas Adams in 1978 'to make the scripts complex enough to keep the kids interested and simple enough for the adults to understand.' It's as involved as *The Wire* or *Game of Thrones* or any of those Scandinavian crime dramas. Not even when *Doctor Who* was a 'cult' interest, with its stories told through books, comic strips and audios, did it have such intricate plotting. Which is the great difference between 2012 and all of the past incarnations of the show; in the past, only the fans could be expected to follow an 'arc' storyline, by buying all the books, comics or the audios in the series, whereas now, *everybody* watching has the whole series available to them at the push of a button, and so *everybody* is effectively a fan.

With *Doctor Who* being of such importance to the BBC, its production values have never been higher. The more the series strives to be visually flawless, the more its visual ambitions push the boundaries of what is achievable. However, although *Doctor Who* makes so much money for the BBC – more than covering its costs – its budget, when compared to today's sci-fi, superhero and fantasy films, remains relatively small. However, clever design, nuanced direction and skilful lighting results in a series which looks incredibly glossy and beautifully shot in HD, by making the most of the resources available to it. Each new monster is carefully realised to ensure maximum impact of the money spent on complex CGI and impressive prosthetics. In 2012 *Doctor Who* follows the same approach as that of 70s producer Philip Hinchcliffe, of tailoring the scripts to the budget.

Doctor Who in 2012 is more ambitious in terms of storytelling than it has ever been before. It's no longer just being made for the licence fee-payers, it's being made with one eye on the international, and in particular the American, market (with annual excursions to the US for filming and Americanised dialogue, like Rory saying 'gas' instead of 'petrol'). But this is no new thing – as mentioned at the beginning of this article, *Doctor Who* has always been made with a view for foreign sales.

The only other thing we can be sure about *Doctor Who* in 2012 is that Steven Moffat will defy expectations. Because if one thing characterises his writing, it's that he will always go out of his way to do the unpredictable. Everything is up for grabs and nothing is as it seems. Even *Doctor Who's* scheduling is a closely-guarded secret to 'keep people on edge wondering when it will come back.' Because nowadays *Doctor Who* is no longer a mere television show. It's the FA Cup, it's *The X Factor* final, it's the new *Harry Potter*. *Doctor Who* is an *event*.

Doctor Who has changed enormously between every seven-year interval, ever since its unassuming launch, 49 years ago. Where will we be in another seven years? How will the show's fortunes have changed? Will the series still be flourishing, or will it have fallen on tough times? Well, we'll find out in *56-Up*... DWM



COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

ECHOES OF THE PAST

Nyssa and the Doctor inspect the serpentine souvenirs on Manussa in *Snakedance*.

The show reaches its 20th year and harks back to its beginning, while the Doctor welcomes his assassin aboard the TARDIS...

Feature by JACQUELINE RAYNER

THIS ISSUE SERIES TWENTY (1983)

Very few *Doctor Who* seasons end up as originally planned. Stories turn out to be unworkable for one reason or another – too costly to make, change of direction or production team, pay disputes or strikes, loss of an actor, or simply an eventual decision that the idea just doesn't work. These roads not taken may have sent *Doctor Who* off in very different directions – could the series have lived down *The Prison in Space* (*Carry-On*-style antics with a misogynistic Doctor and Jamie smacking Zoe's bottom) any more than it could have endured the Second Doctor blacking up, as had been an early plan? What if Roger Delgado's tragic death hadn't led to the abandonment of *The Final Game*, the story that would have not only killed off the Master, but also revealed that he and the Doctor were possibly brothers? Mostly, however, the results would just have been tiny ripples – a story substituted for one perhaps slightly better or slightly worse.

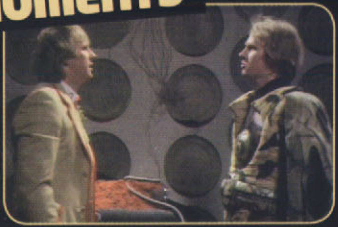
MYTH MAKERS

CHRISTOPHER BAILEY

WRITER

Christopher Bailey didn't have a lot of television experience, but as possessor of an English degree from Cambridge, playwright and writer of 'proper' science-fiction, he seemed a dream writer for *Doctor Who*. However reports suggest that not all of the production team thought he was a good fit for the job and fought to take his stories in different directions via editing or direction. Christopher Bailey himself didn't view either *Kinda* or *Snakedance* as a success. Yet for many viewers, his two serials represent the pinnacle of *Doctor Who*. It doesn't matter whether, like the 1983 book *Doctor Who: The Unfolding Text*, you want to unpick the stories layer by layer, or whether you simply want to enjoy them as another fun adventure for the Doctor and his friends – you can get a lot out of them either way. Bailey has a gift for dialogue and for creating memorable, believable characters, and no amount of rubber snakes can take that away from him. He infused his scripts with Buddhist symbolism and – unlike most *Who* writers of the time – eschewed the use of character death to create drama. Bailey was commissioned to write a third story, but found himself unable to do so. He decided that he no longer wanted to write for television. Check out the marvellous 'Easter egg' on the *Snakedance* DVD to see Robert Shearman (himself an award-winning playwright who has also written for *Doctor Who*) convince Christopher Bailey that his television work has worth after all. (Also worth watching to prove that Bailey is a real person and not, as rumour once had it, a pseudonym for Kate Bush.)

MEMORABLE MOMENTS



"The bond is not complete." "Isn't it?" (*Arc of Infinity* Part Four)
In a nod to *The Three Doctors*, the series gives us its second 'Omega removes mask to reveal...' moment. This time the Doctor finds himself facing his double.

"Entertainment. Children half price. Step this way please for the spectacle of a lifetime." (*Snakedance* Part Three)
It all gets rather unsettling as Ambril uncovers more than antiques on his treasure hunt.

"It's no good, Doctor!" (*Mawdryn Undead* Part Four)
The realisation that Tegan and Nyssa are no longer able to travel in time. And also that young Nyssa looks like a young Julie from *Press Gang*.

"Enlightenment was not the diamond. Enlightenment was the choice." (*Enlightenment* Part Four)
Good triumphs, evil is defeated. Everyone learns a lesson and Turlough is redeemed. It's all really rather lovely.

The Doctor meets Kamelion in *The King's Demons*.

In Season 20, Turlough's introductory story was originally planned as *The Song of the Space Whale*, but this was abandoned due to disagreements between writer and script editor, and the season was to end with *The Return*, featuring Davros and the Daleks - postponed due to strike action and finally to appear next season as *Resurrection of the Daleks*. Just ripples. Except... the removal of those stories meant there were suddenly no monsters. *Doctor Who* is about monsters! Children shuffle along shouting 'Exterminate!' Viewers reminisce about 'the one with maggots' or 'the one with the potato-heads'. The nervous have nightmares about Cybermen. No monsters - and in the anniversary season! Disaster!

('But... but...' readers may now be spluttering, pointing at the Ergon, the Garm and the Mara. 'See those monsters? They're monsters, they are!' Well... we could probably have quite a long argument about this. But they're either not the antagonist, or are barely seen.)

Funnily enough, though, this accident - this loss of monsters - makes this more of an anniversary season than it might otherwise have been. It takes us back to how it all began. It's perhaps surprising to note how rarely monsters were featured back then. Of course, there were the Daleks, and aside from that Series One has Voord (who might've been people dressed in rubber) and the Sensorites who, if we go by Monster = Antagonist, don't really count at all.

Viewers were enchanted by an unearthly school pupil in a time-travelling story back in 1963, so why not in 1983? Throw in a heroic teacher (or two) and you've got it made. Distrust, even attempted murder, in the TARDIS? That's good drama, whether it's the Black Guardian or a stuck Fast Return Switch behind it. We have the classic device of 'villain adopts absurd disguise that everyone can see through', although it's a toss-up as to whether the Master wearing a slightly bigger beard or Yartek thinking that a hood could disguise the fact that he has a pointy, rubber head is the more optimistic charade. We're made aware of the seriousness of time travel, whether it's Barbara wanting to change the Aztecs or the Master trying to prevent the sealing of Magna Carta (both stories even have members of the TARDIS crew mistaken for supernatural beings). Moral dilemmas abound in Season One, and Season 20 doesn't shy away from them - the Doctor must die to save the universe from Omega. The Doctor must give up his regenerations so Tegan and Nyssa can live. Turlough has to choose between the Doctor and material gain. Turlough agreeing to kill the Doctor so he can escape from Earth has definite echoes of the Doctor kidnapping Ian and Barbara so he and Susan are able to go on travelling the universe.

So, what do we have? No monsters - no commercial success! 'Kisses to the past' (Omega, the Brigadier, the Black Guardian, the Master) - no originality! Similar story traits to the very first season - no progress! It's still a disaster, isn't it?

Of course not. Each season is unique, each has its own delights. *Snakedance*, *Mawdryn Undead* and *Enlightenment* are really like nothing we've seen before, however much we might point out this parallel or that. They're all both original and wonderful. *Arc of Infinity* showcases just how good an actor Peter Davison is, the wonder and pain of his Omega are remarkable to behold. *Terminus* is claustrophobic and unsettling. *The King's Demons* has its faults, but it also has 'We sing in praise of total war' (songs in *Doctor Who* are always cause for celebration). Are the Daleks missed? Is there a huge space-whale-shaped hole in the season? Not really. It turns out *Doctor Who* isn't about monsters. It's about stories. DWM

STAR PERFORMANCE

MARK STRICKSON

TURLOUGH

After time in the National Youth Theatre followed by study at RADA, Mark Strickson burst onto the acting scene with television roles such as an ambulance driver in medical drama *Angels*. *Angels* wanted Strickson to become a main character in the series, but before accepting the offer he went to see *Doctor Who* producer John Nathan-Turner, whom he convinced to let him read for the role of the new companion. The 23-year-old actor was almost immediately offered the part of Turlough and so turned down the *Angels* role. Strickson faced the formidable challenge of playing the first-ever 'baddie' companion and being credible as a villain but sympathetic enough to be a character the viewers (and the Doctor) would want to spend time with. He succeeded admirably, making Turlough's moral dilemmas and subsequent redemption both believable and compelling. In interviews Mark Strickson has said that he may have made the wrong decision in choosing to leave *Doctor Who* in Season 21 and perhaps should have stayed on with the Sixth Doctor and Peri.

A few years after leaving the series Strickson moved to Australia where he studied zoology, putting that together with his television experience to become a highly successful producer/director of nature documentaries. His work in that field has been outstanding and often groundbreaking, not to mention dangerous (see interview in **DWM** 446) – even more dangerous than *Doctor Who*, during which he suffered grazed knees (crawling through endless tunnels in *Terminus*), burned hands (any story featuring the Black Guardian's glowing crystal) and injuries caused by a broken harness when jumping into space in *Enlightenment* that left him barely able to move for the rest of the filming. Despite no longer pursuing an acting career, Mark Strickson has revived his portrayal of Turlough for a number of Big Finish audio dramas.

> **"The lack of monsters makes this more of an anniversary season than it might have been. It takes us back to how it all began..."**

You're hired!

He's been instrumental in casting every actor in *Doctor Who* since 2005, and now he's deciding who will be in the next series! DWM meets casting director Andy Pryor...

Interview by **BENJAMIN COOK**

When **DWM** last interviewed Andy Pryor in depth way back in November 2006, David Tennant was the Doctor, Billie Piper had just left the show (she'd return two years later, though), and virtual unknown Matt Smith, 24, was a few weeks away from making his TV début, opposite Piper, in the BBC's adaptation of Philip Pullman's *The Ruby in the Smoke*. "It's quite shocking to think that it's six years since we last had a full chat about all of this," says Andy, over drinks on a rooftop bar in Soho, London, "because it has gone ridiculously quickly – and my seven years on *Doctor Who* has gone by so fast. It's fairly unbelievable, really."

Andy – who cut his casting director's teeth in the mid-90s on shows such as BBC drama *Our Friends in the North*, which starred both Christopher Eccleston and Daniel Craig, and films including Danny Boyle's *Trainspotting* – has worked on every episode of *Doctor Who* since the show's resurrection in 2005. He has had a hand in casting the Ninth, Tenth and Eleventh Doctors, along with every companion since Rose Tyler. When showrunner Russell T Davies and executive producer Julie Gardner left in 2010, Andy became the longest-serving member of the *Doctor Who* production team, having been the first person hired by Gardner and Davies back in 2004. "If I think about how many episodes I've done now – which is 94, and counting – and how many actors we've cast in that time – over 800 speaking parts – it's slightly terrifying," he says.

In our 2006 interview, asked how long he plans to stay with *Doctor Who*, Andy told **DWM**: "As long as Russell, Julie, and Phil [Collinson, producer 2005-08] want me, I'll happily stay, because I think, for any of us, it's kind of hard to imagine doing this show without each other. We've been through so much. It's been a crazy ride." Today – a warm summer's evening at the end of May – he admits that he never imagined he'd still be working on *Doctor Who* in 2012. "I'd have thought it highly unlikely, because a) not many things run that long, and b) I'd have imagined that I'd have got sick of it, or been got rid of by now, frankly. That's not me being grand. As a casting director, you can run out of steam on a show, however good it is."

So what's kept him on *Doctor Who*?

"This show changes all the time," he says. "In 2005, *Doctor Who* came back with such a bang, people were excited about it from the start. There are still new challenges to explore, and new people coming along, so you see it with a fresh eye constantly. When Steven [Moffat, the incoming showrunner] said he wanted me to stay on – and told me some of his plans for the show, which I found really exciting – it was a bit of a no-brainer. I mean, it still is for the time being."

Both in the UK and abroad, *Doctor Who* is bigger than it's ever been. "I have a lot more contact with foreign agents," says Andy, "who would like their clients to appear in *Doctor Who*." Does the show's popularity in America in particular – and US-based stories such as 2011 series opener *The Impossible Astronaut/Day of the Moon*, and forthcoming episodes set in the Wild West and New York respectively – tempt Andy to cast more US actors?

"It's great for American audiences to see a few familiar faces, but Steven doesn't set an episode in America just for the sake of it; he does it if the story is right, and we try to cast the best people for each part. Most of our American actors are based in the UK. There are very strict rules about working visas. You have to demonstrate that there's a need to cast a US-based actor in a British show, that the actor has the kind of CV and stature in the industry that would benefit the show, and that there's a certain amount of publicity to be gained. If you cast Ben Browder [the *Farscape* and *Stargate SG-1* actor, who's appearing in *Doctor Who*'s upcoming Wild West episode], that will attract a certain audience, and we need BBC America to be on side and be able to promote the show. It's about persuading the immigration people that we've got good reason to bring someone over. The immigration people can refuse. They haven't with us yet, but I've worked on shows where they have."

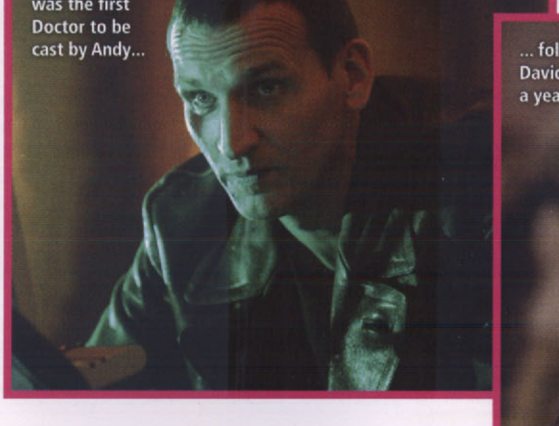
How ambitious can Andy be with his casting?

"We're ambitious all the time. Steven, Caro [Skinner, executive producer] and Marcus [Wilson, producer] would probably agree that one of the phrases I write in emails more than any other is, 'It's unlikely, but never say never,' because there's no reason we shouldn't aim as high as possible within the constraints of what we have to play with. We don't make exceptions about our top wage, however famous someone is. In many cases, actors have to really want to do it, because we're paying them less than they might get on other shows."

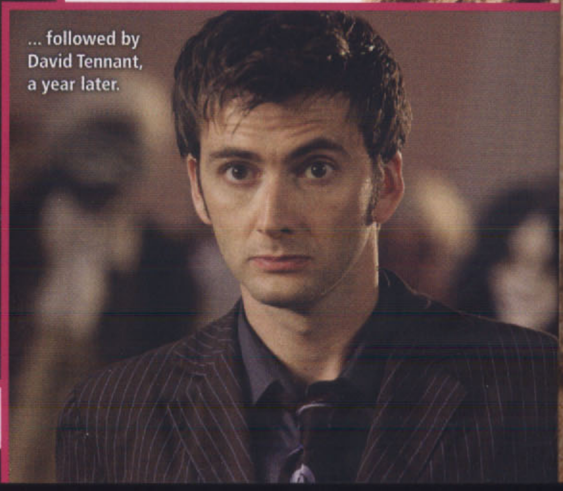
How come?

"Well, to make such a huge show on this budget, those are the rates that we can afford. We're very honest about that with the actors that we employ. We tell them, 'We can't make exceptions.' If we did, that would be dishonest. Michael Gambon [Kazran Sardick in 2010's *A Christmas Carol*] is a good example of a big star who we got because he really wanted to do it. We'd approached him for parts before, but dates had made it impossible. I like to think that everything ends up for the best, because he ended up playing such a perfect part in *A Christmas Carol*. Even today, I'm having conversations about who's going to play the lead in a Mark Gatiss episode [to be broadcast in 2013], and some of the names are pretty unlikely, but it doesn't mean we won't try them.

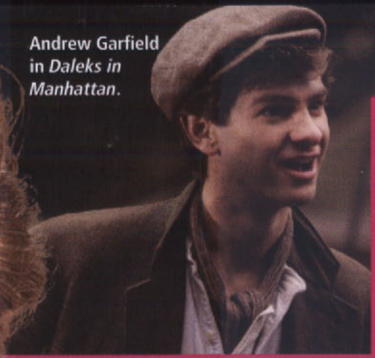
"One of the things that makes my job easier is, I don't get particularly starstruck. I'm hugely impressed by someone if they're good and if they're cast well, and I have great respect for what



Christopher Eccleston was the first Doctor to be cast by Andy...



... followed by David Tennant, a year later.



Andrew Garfield in *Daleks in Manhattan*.

Carey Mulligan in *Blink*.

actors do, but I'm not really interested in celebrity. I don't care what parties they've been to, or what they're wearing, or who's dating who. My own life is quite ordinary in lots of ways. I've a very happy home life balanced against a very happy working life – my partner works in the arts, too – and actually I quite like sitting at home in my slippers, watching telly, along with the rest of the nation. I meet people all the time who ask me, 'What famous people do you know?' My answer is, 'I meet a lot of them, but I don't *know* a lot of them.' A lot of my good friends are quite well known, but the actors who are impressing me the most at any one time are often people you've never heard of. My currency is their talent, and their work, and their work ethic."

Indeed, Andy has often been ahead of the zeitgeist, casting relative unknowns in *Doctor Who* before they become A-listers. When he cast Carey Mulligan as Sally Sparrow in 2007 episode *Blink*, or Andrew Garfield as Frank in the same year's *Daleks in Manhattan/Evolution of the Daleks*, they weren't household names. Two years later, Mulligan was nominated for an Oscar for her leading role in *An Education*. Later this year, she can be seen starring opposite Leonardo DiCaprio and Tobey Maguire in Baz Luhrmann's *The Great Gatsby*. Andrew Garfield's recent work includes 2010 movie *The Social Network*, and the title role in this summer's superhero blockbuster *The Amazing Spider-Man*.

"It's about having a general sense of who's out there," says Andy, "and following hunches a lot of the time. I go to the theatre a lot. So do all of my assistants and associates. We cover drama school showcases, and we're in touch with agents daily. I don't believe in the concept of discovering people, because that's patronising; if people are really good, they tend to get noticed. I'm not responsible for those people's success. But it was pretty clear to me that Andrew Garfield, Carey Mulligan, those kind of people that were just starting out, were going to go somewhere. So you think, 'Let's grab them while we can.' Isn't it great to say, 'Before they were famous, they were in *Doctor Who*'...? The great thing about this show is that Russell, Steven, and all the execs that we've had have been very supportive of casting actors who don't have much experience, if we think they're good."

Do actors often turn down the show?

"There are always going to be people who don't quite get the show," he admits. "There are certain actors who have said, 'For what it is, I love it, but I don't really want to be part of it.' But they're few and far between."

He has to have a thick skin, then?

"I think you do. It doesn't mean that I don't, somewhere inside, feel a little bit hurt when people turn us down. We audition actors for most of the parts in the show, and those that we offer to we're offering to because we genuinely love the idea of them being in it. If they say no, you can't help but feel a little bit rejected. You do take it personally, but you have to move on – and determine whether they just don't want to be involved in *Doctor Who*, or whether that particular part wasn't right for them. Certain actors want to be in the show, but as an alien or a really nasty villain. I can kind of understand that. If they can get an action figure out of it..." He laughs. "Or they want to scare their kids when they watch the show, rather than them thinking, 'Oh, dad was just an ordinary human.'"

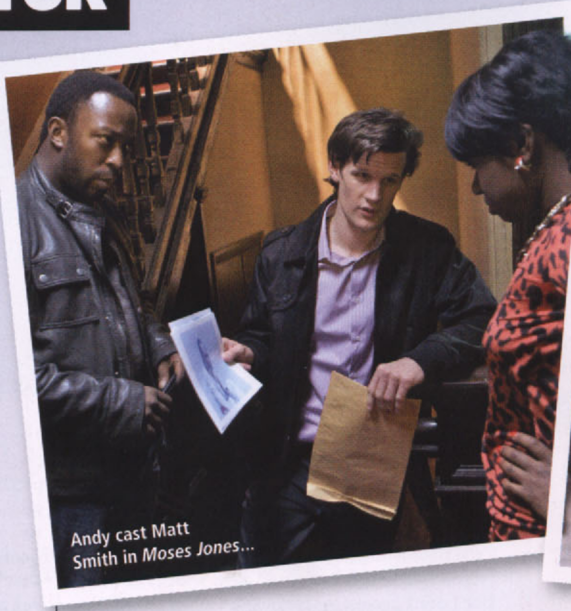
Andy outlines the casting process for *Doctor Who*: "I tend to get fairly early drafts of scripts, often quite a way ahead of shooting. Occasionally, a writer will say, 'I was thinking of this kind of actor,' or Steven or Caro or Marcus might, but actually very rarely. Then I'll start... I call the process 'cooking'. Even if I'm not actively thinking about lists [of actors], if ideas pop into my head, I'll jot them down. As we approach making the episode – and that might be ten to eight weeks ahead, or four to six weeks, depending on the schedule – I'll draw up a list of the parts that I think might attract bigger names, or for ►

"It was clear to me that Andrew Garfield and Carey Mulligan were going somewhere. We grabbed them while we could!"

which we might want a more leading actor than we'd have in to audition. I'll check actors' availability, and then the director, the execs and I debate where to go from there. Generally we come to a consensus on our top two or three names. When we're happy that the script is good enough to send out, then we start offering the parts.

"On the whole, we do two or three days of auditions per episode. No-one is allowed to audition until they've signed a confidentiality form. Most of the agents that we work with know the score by now, but we always warn actors about confidentiality before they even come in. For main guest parts – the ones we haven't offered to people – I'll do an initial big casting session with the director, and a second session if we've decided we want to try something different with those parts, mixed in with auditions for smaller roles. Usually, I read in the other parts opposite the actors – which is bizarre, because I always hear Matt's voice in my head when I read in his lines. Quite often, we'll have cracked it in those two sessions, but sometimes there's another audition that doesn't necessarily involve the director; just me and my associate putting people on tape, and whittling down our favourites to present to the director and the team.

"Once we've cast actors, we say to their agents, 'You've got to keep this under your hat... and expect quite a lot of mail in the future!' Usually, we're fully cast – *ie* we've chosen all the actors – a good week before the readthrough, but we can't book actors before we have a schedule. It would be too expensive to overbook people for a BBC show. We book them for specific days, so sometimes we're still casting a little bit into shooting, while we're waiting for final tweaks to the script or schedule. But that happens on every TV show. On those occasions, I get more stressed than I appear to be, but it's the nature of this job that things can be a bit last-minute, they can be a bit chaotic... I often think, 'Oh my God, this is really quite a stressful job,' but if I give in to that, it's not going to make life any easier, so I live with the fact that things can be quite difficult at times. I mean, so does everybody else on the show.


Andy cast Matt Smith in *Moses Jones*...

... and Jessica Raine in *Call the Midwife*.

"One job can feed into another... next year we have Jessica Raine – the lead from *Call the Midwife*."

"The fact is, a lot of the time, I work in isolation from the rest of the *Doctor Who* team. I'm based in London, where most of the actors are. I only go to Cardiff for meetings, readthroughs, and the odd set visit. My experience is more akin to the writers' than anybody's. If I turn up on set, the crew – who I know by name, because I read all the paperwork, I know the unit lists and call sheets, and I know what they're shooting on any given day – don't know who I am on sight. I turn up and feel like a bit of a spare part. Like a bit of an outsider. Like the casting director who's swanned in just to see how everyone's doing... which, to a degree, *is* the case. I'm a fairly busy satellite to production, in that respect."

As well as working on a number of *Doctor Who* episodes simultaneously, Andy is usually, at any one time, casting at least one other show. Over the years, these have included programmes such as *Life on Mars* (BBC One, 2006-07), *Survivors* (BBC One, 2008-10), *Moses Jones* (BBC Two, 2009), *Whitechapel* (ITV1, 2009-present), and *Upstairs Downstairs* (BBC One, 2010-12), as well as *Doctor Who* spin-offs *Torchwood* and *The Sarah Jane Adventures*. "Jobs overlap quite a lot. Sometimes they clash horribly. At times, that can make life even more stressful. It's a fairly all-consuming job in lots of ways, but that's perfect for me. Anything less challenging would be rather... dull."

STAR GAZING!

SOPHIE OKONEDO

(Liz 10, *The Beast Below* and *The Pandorica Opens*)

"Sophie is one of my favourite actors. She's selective about what she says yes to – as are many Oscar nominees [she received a Best Supporting Actress nomination for her role in 2004 film *Hotel Rwanda*] – so I was thrilled when she said yes to us. Her self-possession and strength made her perfect for Liz 10, and she's one of those actors that I wish I could cast time and time again in the show."

TONY CURRAN

(Vincent van Gogh, *Vincent and the Doctor* and *The Pandorica Opens*)

"In general, I don't think it's wise to get too hung up on casting lookalikes for historical characters; lots can be done with hair and make-up, but the performance is crucial. Happily, Tony did look just right for Van Gogh without having to undergo an extreme transformation. Tony is an actor I've always admired. He has a great capacity for baring his soul and being fearless. That, coupled with a tremendous dignity, made him perfect for Van Gogh. I found his performance one of the most bold and moving that we've ever had in the show."

MICHAEL GAMBON

(Kazran Sardick, *A Christmas Carol*)

"I had been longing to find a part for Michael ever since I started on *Doctor Who*. I'd worked with him before on a number of Stephen Poliakoff's dramas [2001's *Perfect Strangers*, 2003's *The Lost Prince*, and 2007's *Joe's Palace*, all for the BBC], but Michael had never been available for *Doctor Who* when we had something even vaguely right for him. When I first read the part of Kazran, I thought it would be perfect for Michael, but I imagined he wouldn't be free. He's one of our busiest actors, after all. I was delighted when I discovered he was available – and, even better, he wanted to play the part. That readthrough was one of my proudest *Doctor Who* moments. That voice alone!"

MARK SHEPPARD

(Canton Everett Delaware III, *The Impossible Astronaut*/ *Day of the Moon*)

"I met Mark several years ago, after he'd given a great performance in *The X-Files* [as Irish pyrokinetic Cecil L'Ively in 1993 episode *Fire*]. As he'd been based in the States for years, I didn't know he wasn't an American. Since then, he's appeared in some of the very best US sci-fi drama series over there – *Star Trek: Voyager*, *Firefly*, *Battlestar Galactica*, *Supernatural*... When the part of Canton came up in *Doctor Who*, we thought it'd be great to cast an actor who would mean something to US fans. Mark fitted the bill brilliantly. He has great charm and, initially at least, it was exciting to keep people guessing as to Canton's motives – whether he was truly an ally of the Doctor. I love that character and the way Mark brought him to life."

SURANNE JONES

(Idris/the TARDIS, *The Doctor's Wife*)

"*The Doctor's Wife* is one of the best and most surreal episodes we've had in the last couple of years, and I was aware of Idris as a character for quite a while before we started shooting. It read beautifully, but there were so many directions we could have gone in with the part. We really needed an actor to come in and make it their own. What I loved about Suranne, which surpassed even my expectations, was how entirely different she was in that episode to anything I'd seen her in before. She relished the chance to play around with the part and really create a character. By the end, you felt that you'd seen into the soul of the TARDIS, and had an insight into the peculiar but touching relationship between the Doctor and his only constant companion."

DAVID WALLIAMS

(Gibbis, *The God Complex*)

"I'd wanted David to be in *Doctor Who* for some time, and he'd told me he'd be up for it, so it was a question of finding the right thing at the right time. David is always busy, but he's incredibly game when it comes to making things work when he really wants to do them. David has, of course, done a huge amount of comedy, but also he's a very experienced straight actor. He's a great team player, too – which is absolutely crucial for an ensemble episode like *The God Complex*."

James Corden: his character was originally planned to be a one-off.

Alexander Armstrong: airmen a speciality.

And sometimes one job can feed into another. "It introduces me to a bigger pool of actors than I'd meet if I were only working on *Doctor Who*," Andy explains. "In the episode that we're shooting at the moment [penned by *Spooks* and *Luther* scriptwriter Neil Cross, and due to be broadcast as part of next year's series], we've got Jessica Raine, who's the lead in *Call the Midwife* [BBC One, 2012-present], which is another show I cast. She's suddenly become very popular because of that show, she was brilliant in it, and I'm so proud of the work that she did in it. When I read Neil's *Doctor Who* script, I thought she'd be so right for the female guest lead, and it's worked out perfectly."

Andrew Scott, who won Best Supporting Actor at this year's BAFTA TV Awards for his portrayal of Jim Moriarty in Steven Moffat and Mark Gatiss' smash-hit BBC drama *Sherlock*, was asked recently if he'd consider taking a role in *Doctor Who*. He told reporters: "It might be a bit weird for the *Doctor Who* fans to have Moriarty coming up. It's a great show, but I think that might be a bit too weird for people to accept." **DWM** wonders whether Andy ever shies away from casting a particular actor in *Doctor Who* because they're *too* familiar a face?

"That's an interesting one," he considers. "Now and again, it's good to cast someone in the show in a very different way than you might normally see them. That's quite exciting. But I try not to cast anybody in a role that's exactly like something they're well-known for playing. I wouldn't ever want to shoehorn in anyone in that way, just as I never cast anyone just because they're famous. If you're not serving the script, then the whole thing is pointless.

"When we cast Alexander Armstrong in last year's Christmas Special [he played RAF pilot Reg Arwell in *The Doctor, the Widow and the Wardrobe*], genuinely – and this is going to make me sound really stupid – I'd forgotten that he plays an RAF pilot in his sketch show [*The Armstrong and Miller Show*, BBC One, 2007-10]. I cast him as Reg because he was right for the part. You know, he's good. I'd worked with Alexander before, and he's very game. Audiences like him. It was only after I came up with the idea that I thought, 'Oh, the sketches he does in *Armstrong and Miller*!' But then you think, 'Well, actually, that gives it another dimension.' There's a kind of resonance there that's quite fun for people who know Alexander and know his comedy work."

When Andy casts a part in *Doctor Who*, he doesn't always know whether the character will be brought back in subsequent seasons, *à la* Catherine Tate as Donna Noble – who guest starred in 2006 Christmas Special *The Runaway Bride*, before being brought back as a regular in the 2008 series – and Alex Kingston as River Song. Often this is because the showrunner himself doesn't know. "I mean, I do ask, but very often don't get answers," chuckles Andy, "perhaps because Steven is cooking up something." Other recent examples include Caitlin Blackwood as Amelia Pond, Ian McNeice as Churchill, James Corden as Craig, and Simon Fisher-Becker as Dorium Maldovar, all of whom appeared in the 2010 series, then returned the following year.

"With James, for example, that was really just a one-off part in *The Lodger*, and there wasn't any discussion about him coming back. He came back in *Closing Time* because it worked, everybody loved James, and James had a good time doing it. Likewise, I didn't have a clue that River would become a recurring character [after 2008 two-parter *Silence in the Library/Forest of the Dead*]. At the time we cast Alex, the gig was really only for those two episodes, and I don't think Steven expected to bring her back. Alex has been asked to return again and again because she's so great, and River is such a brilliant idea that could be explored. Alex enjoyed doing it, so she was happy to come back. And she has a very accommodating, very patient agent. Even though I'm usually able to confirm, before we start shooting a series, that we want Alex back, I'm not always able to say *when*.

"When we kick off, we don't know in exactly what order we're going to shoot episodes. That changes all the time depending on people's writing schedules, other actors' availability, how much CGI is going to be needed... All I can do is keep up a continuous dialogue with agents. But because Alex is very loyal to the show, she is willing to push things at her end to make dates work."

Which guest characters would Andy like to see return in future series?

"I don't know if there's a plan to bring back Mark Sheppard [Canton Everett Delaware III in *The Impossible Astronaut/Day of the Moon*], but I hope there is. He was great, and the audience really liked that character. It's entirely up to Steven, but it's great when he has a character like that, that plays with your expectations – which is what River is all about, too. I'd love Steven to bring back Canton."

Although Andy plans to stay on *Doctor Who* for 2013 ("I'm excited – and slightly terrified – by the prospect of being here for the 50th anniversary," he grins), beyond that...

"Well, I don't know. I joke with the team, and I've mentioned this to Murray [Gold, *Doctor Who*'s composer, who has also worked on every episode since the show returned in 2005], that sometimes I feel like we're those boys you get in American high schools who don't want to leave and are kept back year after year! I'll say that I would definitely stay for the time that Steven is here. Nobody knows when that will change, or what will happen after that. Basically, it's not up to me. It's up to the BBC and whoever becomes the next showrunner – and I don't know where I'll be in my head at that point.

"After seven years, I have now reached the stage where I've cast so many fantastic actors in *Doctor Who* that now and again I get a script and think, 'Oh, I wish we hadn't already used that person.' If we like them, there are people that we'd want to cast again, but I can't really, unless it's a completely different kind of role, or their professional standing has changed, or they're hidden under prosthetics. I don't see myself doing *Doctor Who* forever, but I'll always love the show, and it's such a fun show to work on. Actors come in to a team, both in front of and behind the camera, that's very, very professional, and welcoming, and savvy about what the show means. Matt has carried on the tradition of the leading man being a real gent. He's always welcoming and appreciative of the actors who are coming in, very complimentary about what they do, and always thankful that they're supporting him. People tend to have a good time on *Doctor Who*, and come away from the show feeling like they're now part of the family." DWM

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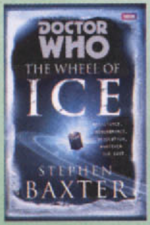

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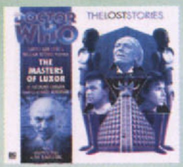

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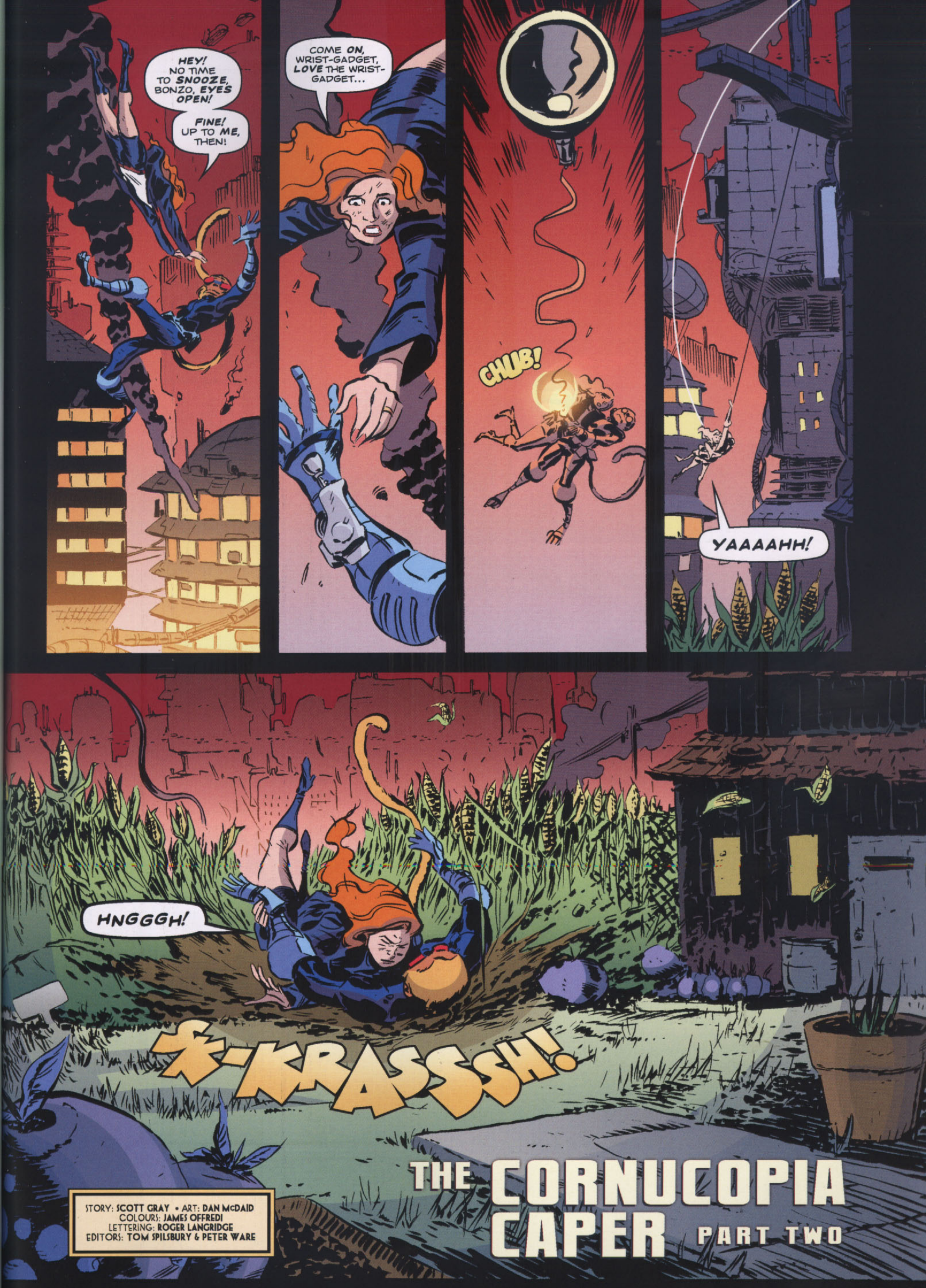
HEY! NO TIME TO SNOOZE, BONZO, EYES OPEN!
FINE! UP TO ME, THEN!
COME ON, WRIST-GADGET, LOVE THE WRIST-GADGET...
CHUB!
YAAAAHH!
HNGGGH!
K-KRASSSH!

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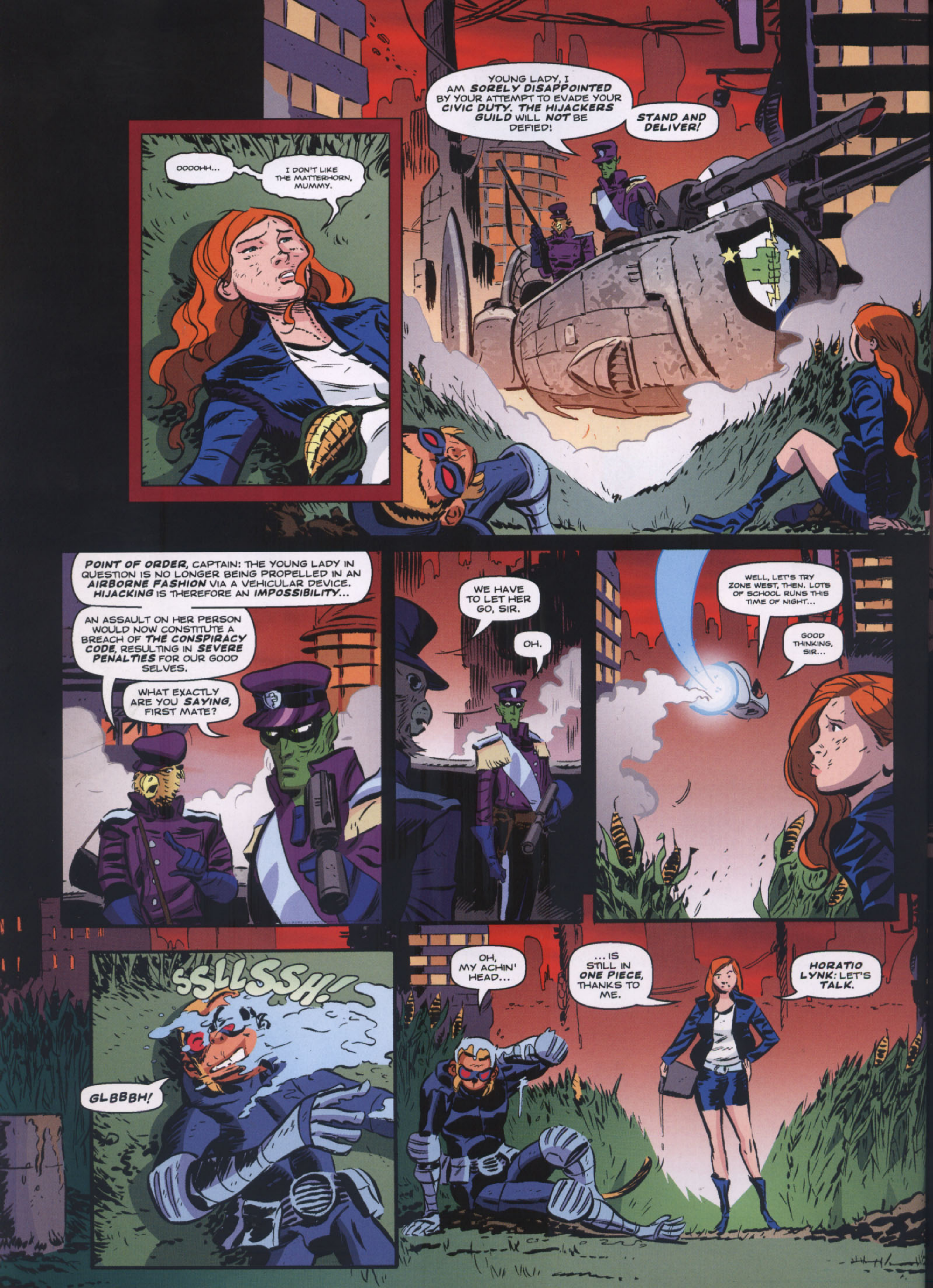
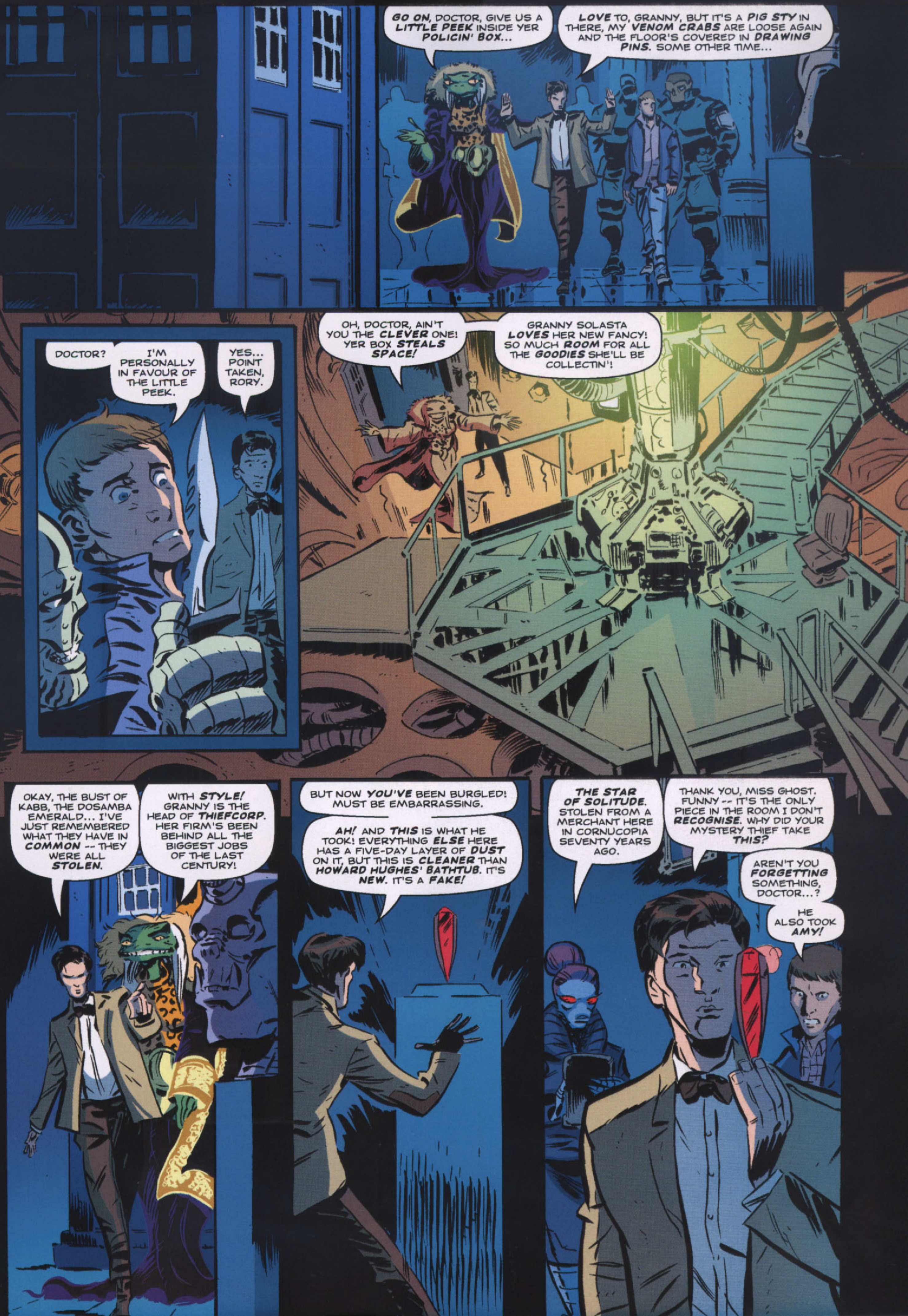
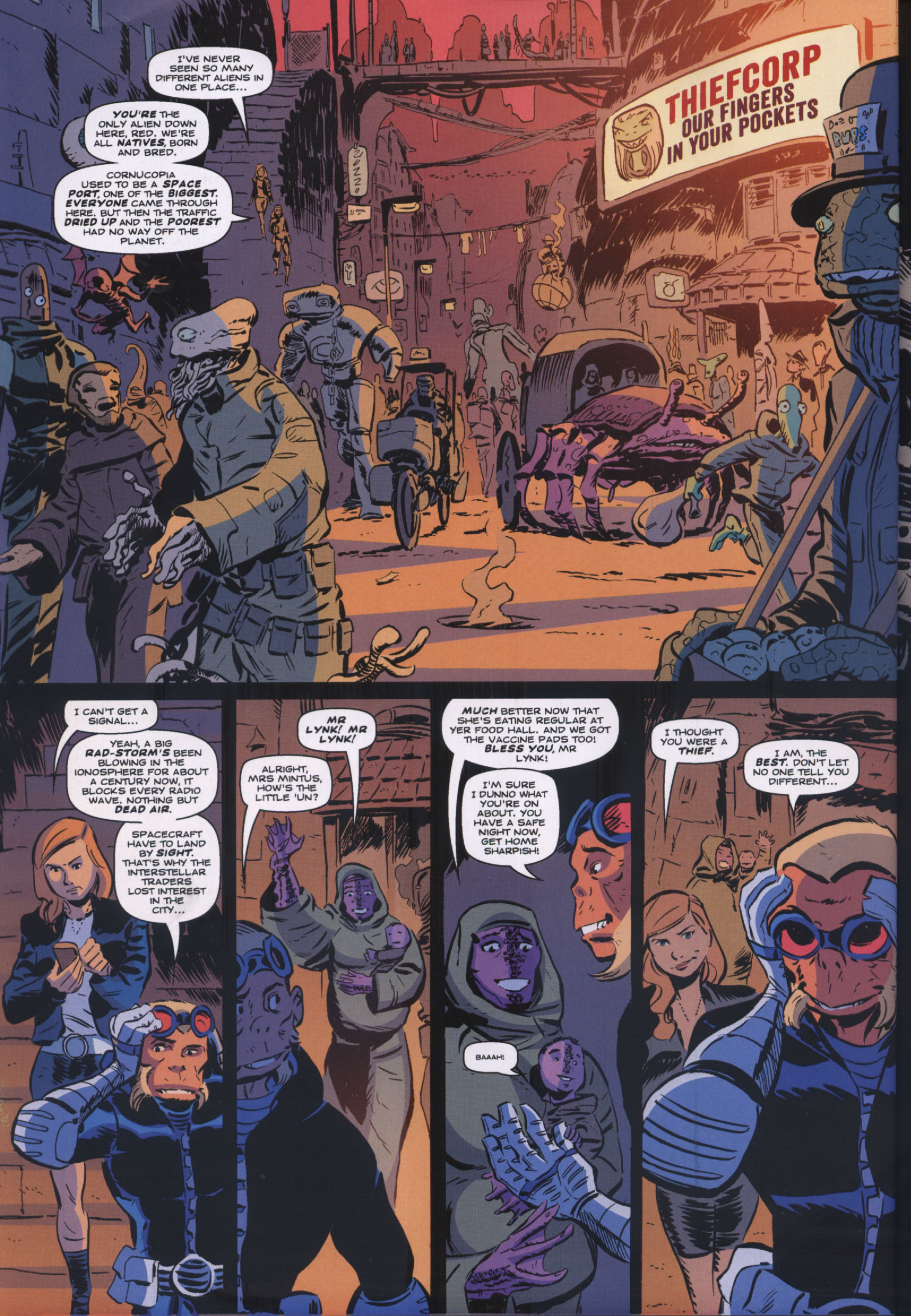
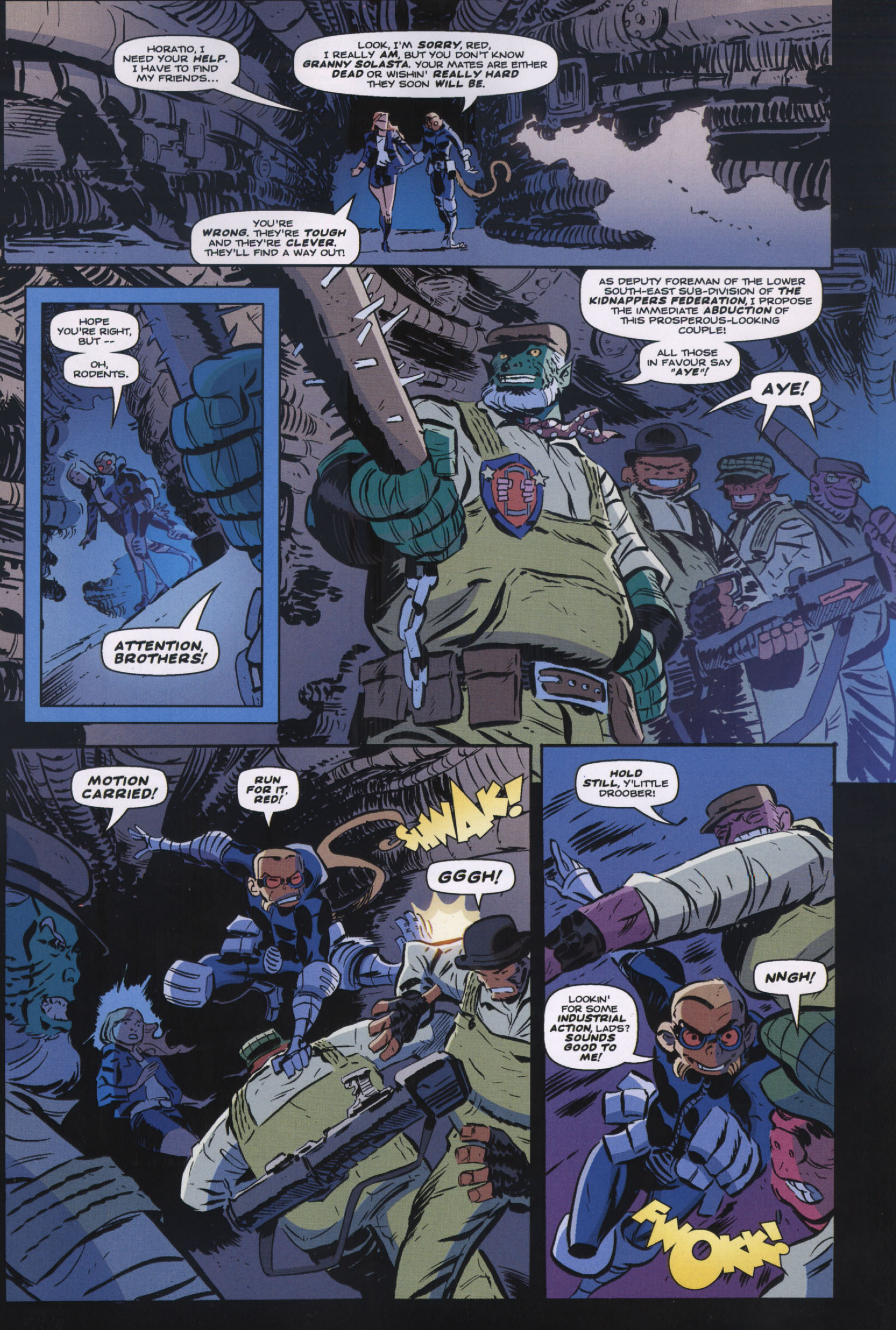
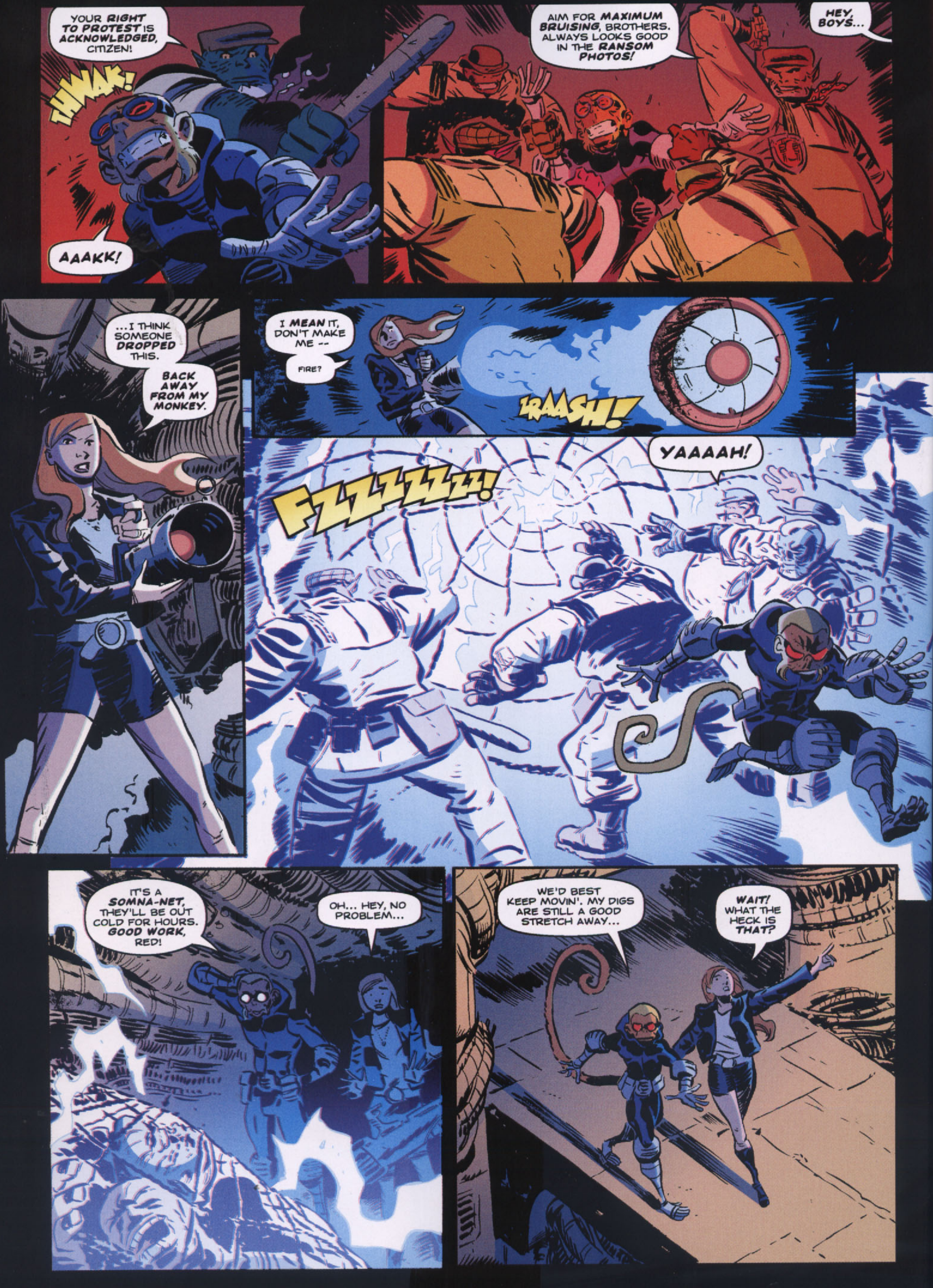
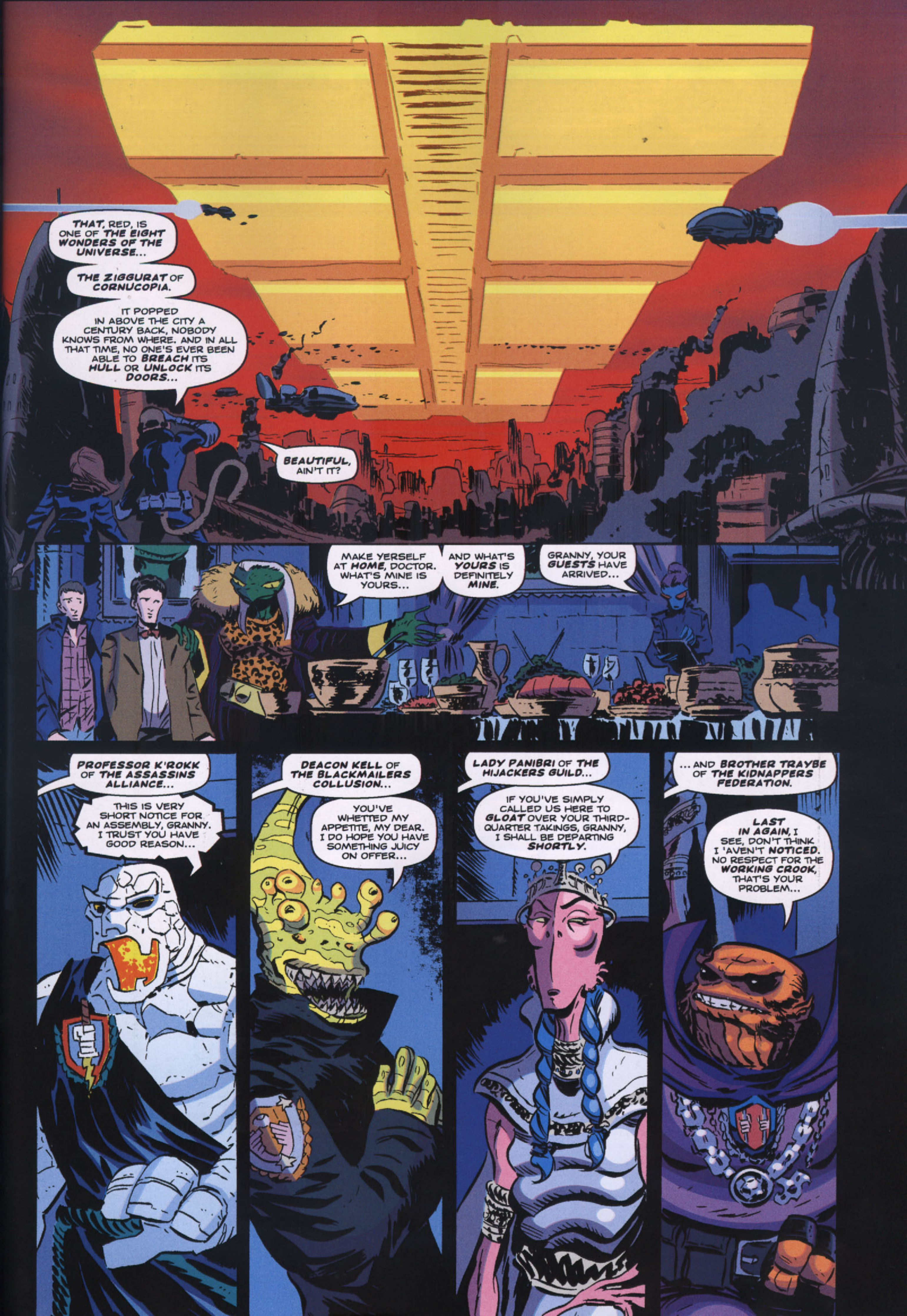

OOOOHH...
I DON'T LIKE THE MATTERHORN, MUMMY.
YOUNG LADY, I AM SORELY DISAPPOINTED BY YOUR ATTEMPT TO EVADE YOUR CIVIC DUTY. THE HIJACKERS GUILD WILL NOT BE DEFIED!
STAND AND DELIVER!
POINT OF ORDER, CAPTAIN: THE YOUNG LADY IN QUESTION IS NO LONGER BEING PROPELLED IN AN AIRBORNE FASHION VIA A VEHICULAR DEVICE. HIJACKING IS THEREFORE AN IMPOSSIBILITY...
AN ASSAULT ON HER PERSON WOULD NOW CONSTITUTE A BREACH OF THE CONSPIRACY CODE, RESULTING IN SEVERE PENALTIES FOR OUR GOOD SELVES.
WHAT EXACTLY ARE YOU SAYING, FIRST MATE?
WE HAVE TO LET HER GO, SIR.
OH.
WELL, LET'S TRY ZONE WEST, THEN. LOTS OF SCHOOL RUNS THIS TIME OF NIGHT...
GOOD THINKING, SIR...
SSLLSSH!
GLBBBH!
OH, MY ACHIN' HEAD...
...IS STILL IN ONE PIECE, THANKS TO ME.
HORATIO LYNK: LET'S TALK.

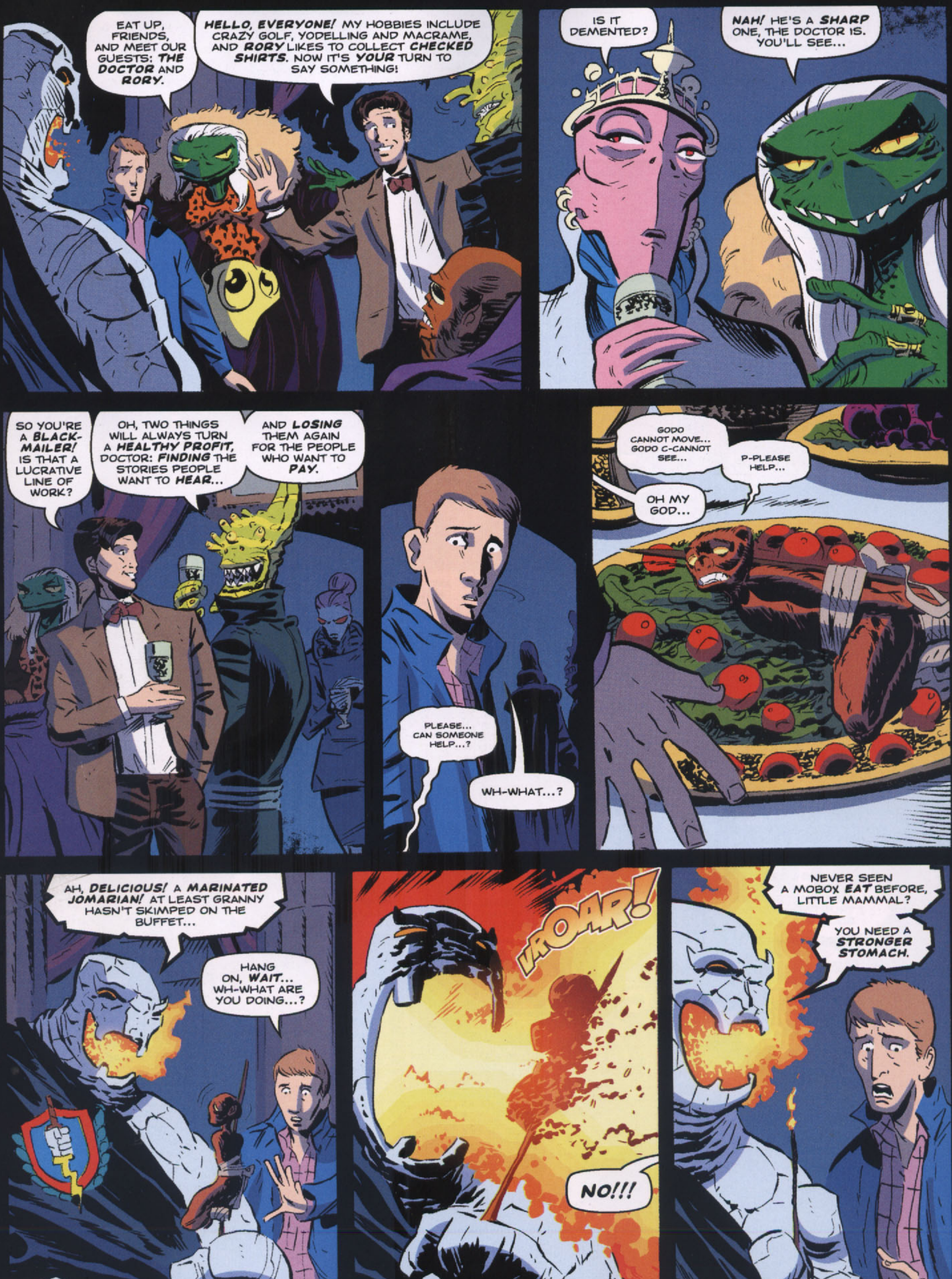

GO ON, DOCTOR, GIVE US A LITTLE PEEK INSIDE YER POLICIN' BOX...
LOVE TO, GRANNY, BUT IT'S A PIG STY IN THERE, MY VENOM CRABS ARE LOOSE AGAIN AND THE FLOOR'S COVERED IN DRAWING PINS. SOME OTHER TIME...
DOCTOR?
I'M PERSONALLY IN FAVOUR OF THE LITTLE PEEK.
YES... POINT TAKEN, RORY.
OH, DOCTOR, AIN'T YOU THE CLEVER ONE! YER BOX STEALS SPACE!
GRANNY SOLASTA LOVES HER NEW FANCY! SO MUCH ROOM FOR ALL THE GOODIES SHE'LL BE COLLECTIN'!
OKAY, THE BUST OF KABB, THE DOSAMBA EMERALD... I'VE JUST REMEMBERED WHAT THEY HAVE IN COMMON -- THEY WERE ALL STOLEN.
WITH STYLE! GRANNY IS THE HEAD OF THIEFCORP. HER FIRM'S BEEN BEHIND ALL THE BIGGEST JOBS OF THE LAST CENTURY!
BUT NOW YOU'VE BEEN BURGLED! MUST BE EMBARRASSING.
AH! AND THIS IS WHAT HE TOOK! EVERYTHING ELSE HERE HAS A FIVE-DAY LAYER OF DUST ON IT, BUT THIS IS CLEANER THAN HOWARD HUGHES' BATHTUB. IT'S NEW. IT'S A FAKE!
THE STAR OF SOLITUDE. STOLEN FROM A MERCHANT HERE IN CORNUCOPIA SEVENTY YEARS AGO.
THANK YOU, MISS GHOST. FUNNY -- IT'S THE ONLY PIECE IN THE ROOM I DON'T RECOGNISE. WHY DID YOUR MYSTERY THIEF TAKE THIS?
AREN'T YOU FORGETTING SOMETHING, DOCTOR...?
HE ALSO TOOK AMY!

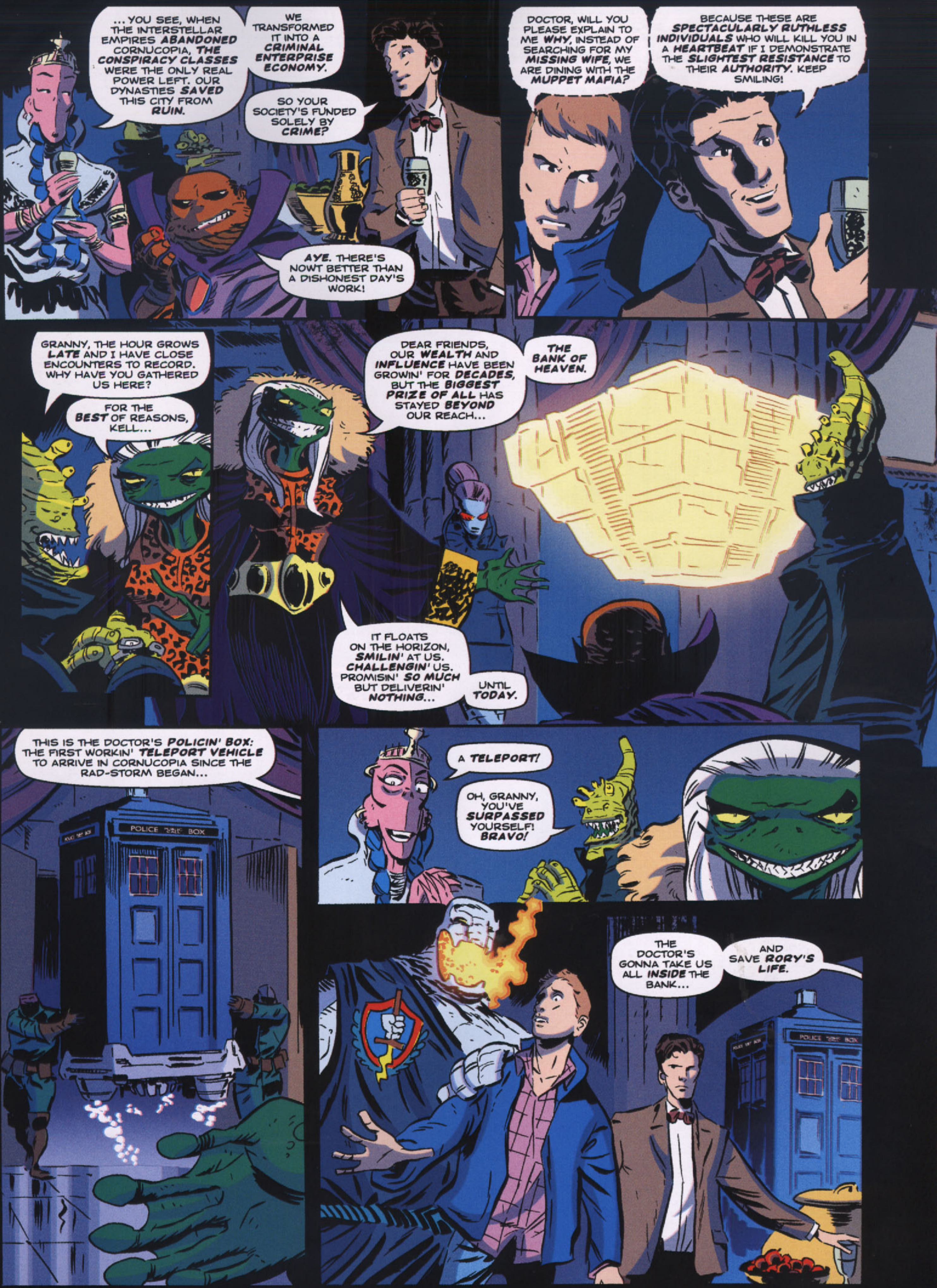

I'VE NEVER SEEN SO MANY DIFFERENT ALIENS IN ONE PLACE...
YOU'RE THE ONLY ALIEN DOWN HERE, RED. WE'RE ALL NATIVES, BORN AND BRED.
CORNUCOPIA USED TO BE A SPACE PORT, ONE OF THE BIGGEST. EVERYONE CAME THROUGH HERE. BUT THEN THE TRAFFIC DRIED UP AND THE POOREST HAD NO WAY OFF THE PLANET.
THIEFCORP
OUR FINGERS IN YOUR POCKETS
I CAN'T GET A SIGNAL...
YEAH, A BIG RAD-STORM'S BEEN BLOWING IN THE IONOSPHERE FOR ABOUT A CENTURY NOW, IT BLOCKS EVERY RADIO WAVE. NOTHING BUT DEAD AIR.
SPACECRAFT HAVE TO LAND BY SIGHT. THAT'S WHY THE INTERSTELLAR TRADERS LOST INTEREST IN THE CITY...
MR LYNK! MR LYNK!
ALRIGHT, MRS MINTUS, HOW'S THE LITTLE 'UN?
MUCH BETTER NOW THAT SHE'S EATING REGULAR AT YER FOOD HALL. AND WE GOT THE VACCINE PADS TOO! BLESS YOU, MR LYNK!
I'M SURE I DUNNO WHAT YOU'RE ON ABOUT. YOU HAVE A SAFE NIGHT NOW, GET HOME SHARPISH!
BAAAH!
I THOUGHT YOU WERE A THIEF.
I AM, THE BEST. DON'T LET NO ONE TELL YOU DIFFERENT...

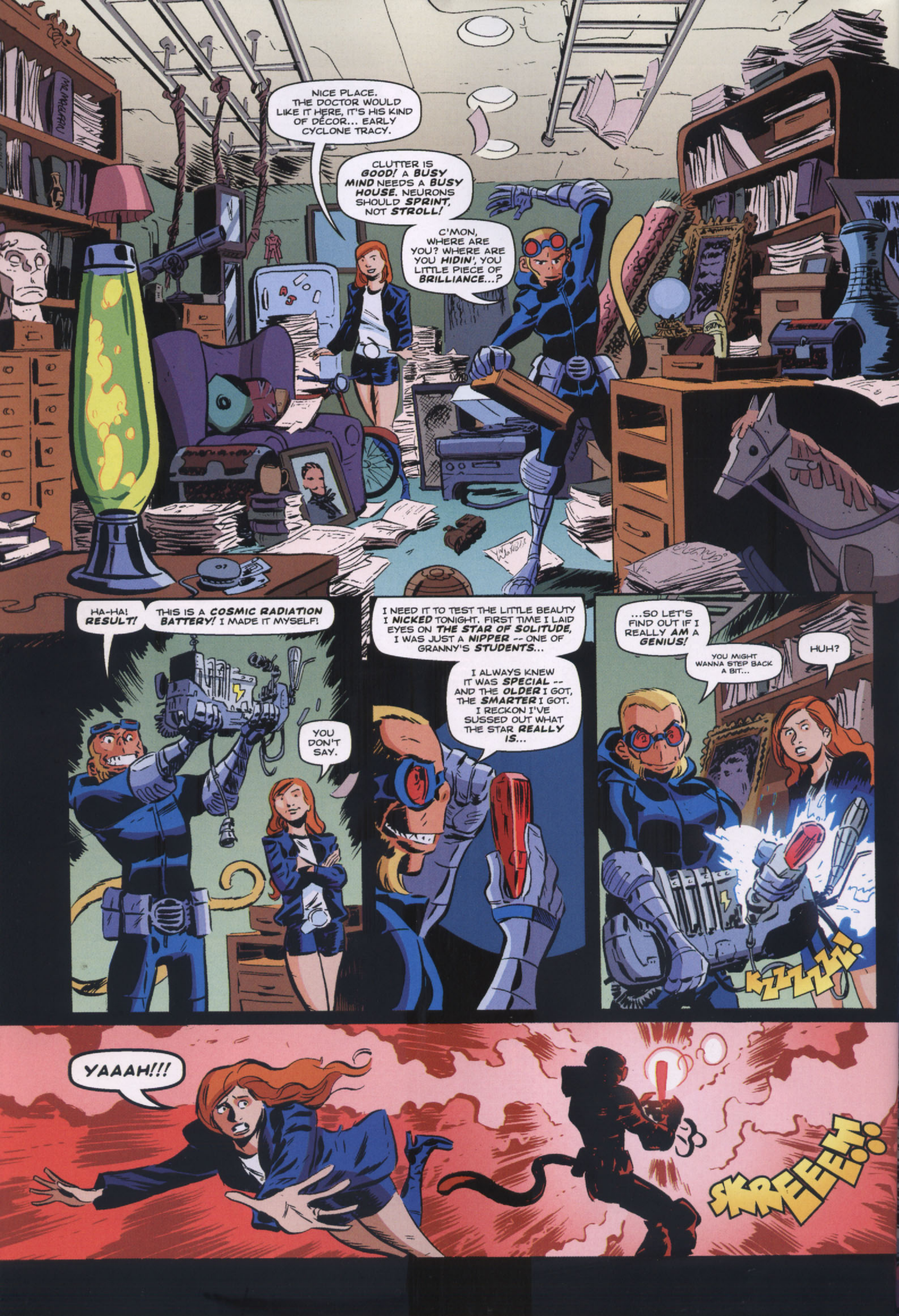

HORATIO, I NEED YOUR HELP. I HAVE TO FIND MY FRIENDS...
LOOK, I'M SORRY, RED, I REALLY AM, BUT YOU DON'T KNOW GRANNY SOLASTA. YOUR MATES ARE EITHER DEAD OR WISHIN' REALLY HARD THEY SOON WILL BE.
YOU'RE WRONG. THEY'RE TOUGH AND THEY'RE CLEVER. THEY'LL FIND A WAY OUT!
HOPE YOU'RE RIGHT, BUT --
OH, RODENTS.
ATTENTION, BROTHERS!
AS DEPUTY FOREMAN OF THE LOWER SOUTH-EAST SUB-DIVISION OF THE KIDNAPPERS FEDERATION, I PROPOSE THE IMMEDIATE ABDUCTION OF THIS PROSPEROUS-LOOKING COUPLE!
ALL THOSE IN FAVOUR SAY "AYE"!
AYE!
MOTION CARRIED!
RUN FOR IT, RED!
SHWAK!
GGGH!
HOLD STILL, Y'LITTLE DROOBER!
NNGH!
LOOKIN' FOR SOME INDUSTRIAL ACTION, LADS? SOUNDS GOOD TO ME!
FWOKK!

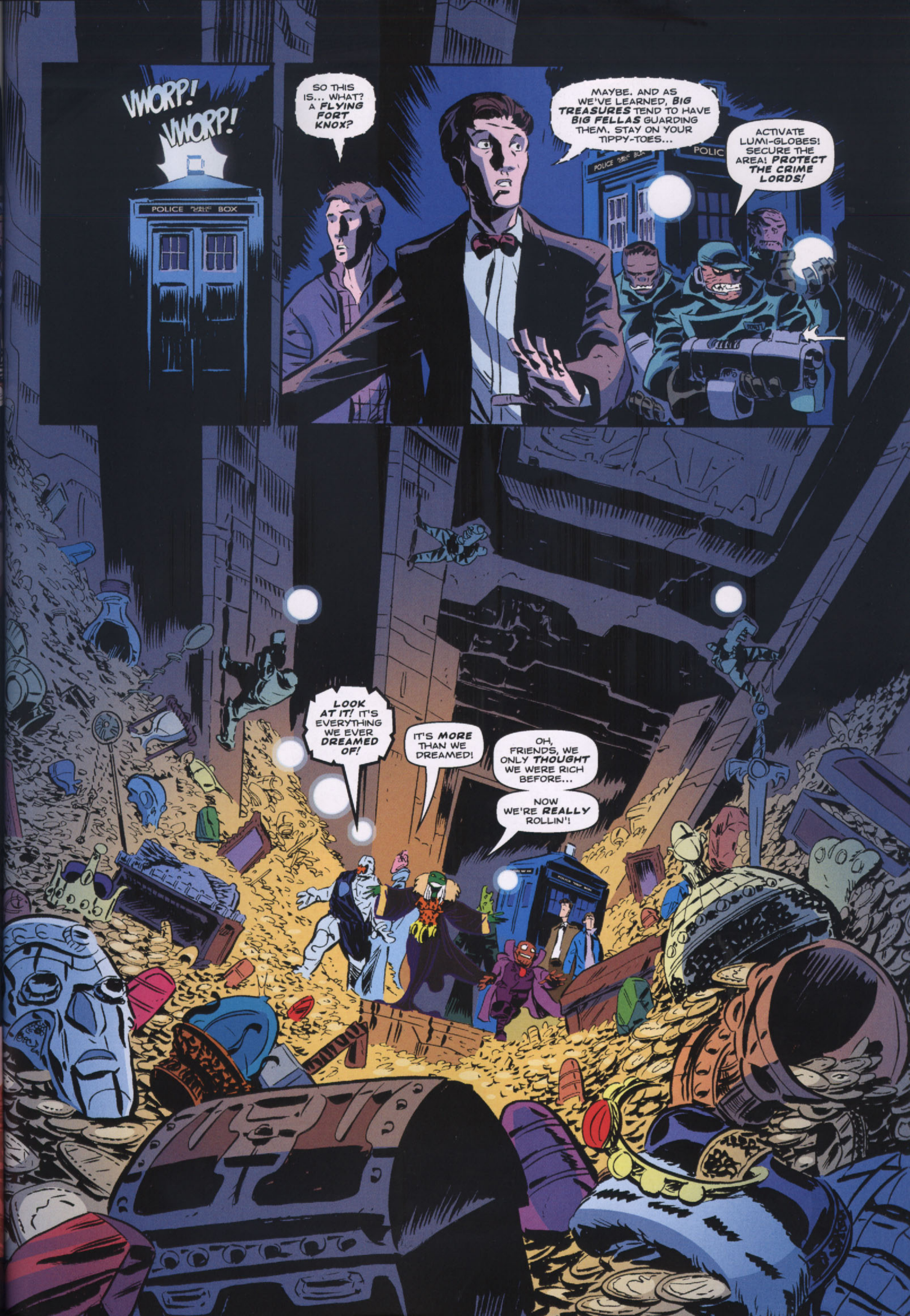

YOUR RIGHT TO PROTEST IS ACKNOWLEDGED, CITIZEN!
THWAK!
AAAKK!
AIM FOR MAXIMUM BRUISING, BROTHERS. ALWAYS LOOKS GOOD IN THE RANSOM PHOTOS!
HEY, BOYS...
...I THINK SOMEONE DROPPED THIS.
BACK AWAY FROM MY MONKEY.
I MEAN IT, DON'T MAKE ME --
FIRE?
KRAASH!
FZZZZZZZZ!
YAAAAH!
IT'S A SOMNA-NET, THEY'LL BE OUT COLD FOR HOURS. GOOD WORK, RED!
OH... HEY, NO PROBLEM...
WE'D BEST KEEP MOVIN'. MY DIGS ARE STILL A GOOD STRETCH AWAY...
WAIT! WHAT THE HECK IS THAT?

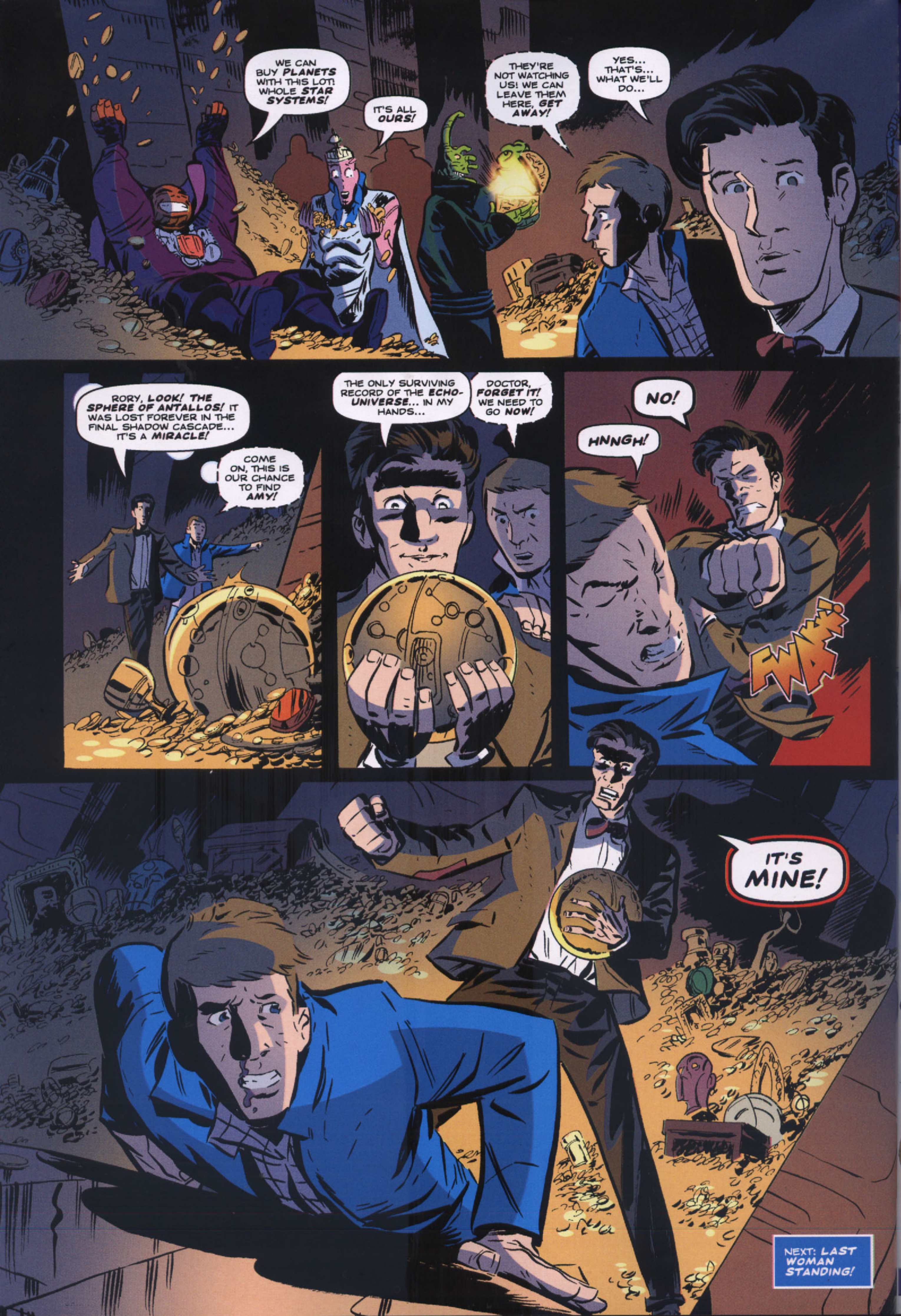

THAT, RED, IS ONE OF THE EIGHT WONDERS OF THE UNIVERSE...
THE ZIGGURAT OF CORNUCOPIA.
IT POPPED IN ABOVE THE CITY A CENTURY BACK, NOBODY KNOWS FROM WHERE. AND IN ALL THAT TIME, NO ONE'S EVER BEEN ABLE TO BREACH ITS HULL OR UNLOCK ITS DOORS...
BEAUTIFUL, AIN'T IT?
MAKE YERSELF AT HOME, DOCTOR. WHAT'S MINE IS YOURS...
AND WHAT'S YOURS IS DEFINITELY MINE.
GRANNY, YOUR GUESTS HAVE ARRIVED...
PROFESSOR K'ROKK OF THE ASSASSINS ALLIANCE...
THIS IS VERY SHORT NOTICE FOR AN ASSEMBLY, GRANNY. I TRUST YOU HAVE GOOD REASON...
DEACON KELL OF THE BLACKMAILERS COLLUSION...
YOU'VE WHETTED MY APPETITE, MY DEAR. I DO HOPE YOU HAVE SOMETHING JUICY ON OFFER...
LADY PANIBRI OF THE HIJACKERS GUILD...
IF YOU'VE SIMPLY CALLED US HERE TO GLOAT OVER YOUR THIRD-QUARTER TAKINGS, GRANNY, I SHALL BE DEPARTING SHORTLY.
... AND BROTHER TRAYBE OF THE KIDNAPPERS FEDERATION.
LAST IN AGAIN, I SEE, DON'T THINK I 'AVEN'T NOTICED. NO RESPECT FOR THE WORKING CROOK, THAT'S YOUR PROBLEM...


EAT UP, FRIENDS, AND MEET OUR GUESTS: **THE DOCTOR** AND **RORY**.
HELLO, EVERYONE! MY HOBBIES INCLUDE CRAZY GOLF, YODELLING AND MACRAME, AND **RORY** LIKES TO COLLECT **CHECKED SHIRTS**. NOW IT'S **YOUR** TURN TO SAY SOMETHING!
IS IT DEMENTED?
NAH! HE'S A **SHARP** ONE, THE DOCTOR IS. YOU'LL SEE...
SO YOU'RE A **BLACKMAILER!** IS THAT A LUCRATIVE LINE OF WORK?
OH, TWO THINGS WILL ALWAYS TURN A **HEALTHY PROFIT**, DOCTOR: **FINDING** THE STORIES PEOPLE WANT TO **HEAR**...
AND **LOSING** THEM AGAIN FOR THE PEOPLE WHO WANT TO **PAY**.
PLEASE... CAN SOMEONE HELP...?
WH-WHAT...?
GODO CANNOT MOVE... GODO C-CANNOT SEE...
P-PLEASE HELP...
OH MY GOD...
AH, **DELICIOUS!** A **MARINATED JOMARIAN!** AT LEAST GRANNY HASN'T SKIMPED ON THE BUFFET...
HANG ON, **WAIT**... WH-WHAT ARE YOU DOING...?
VROOAR!
NO!!!
NEVER SEEN A MOBOX **EAT** BEFORE, LITTLE MAMMAL?
YOU NEED A **STRONGER STOMACH**.


... YOU SEE, WHEN THE INTERSTELLAR EMPIRES **ABANDONED** CORNUCOPIA, ***THE CONSPIRACY CLASSES*** WERE THE ONLY REAL POWER LEFT. OUR DYNASTIES ***SAVED*** THIS CITY FROM ***RUIN.***
WE TRANSFORMED IT INTO A ***CRIMINAL ENTERPRISE ECONOMY.***
SO YOUR SOCIETY'S FUNDED SOLELY BY ***CRIME?***
AYE. THERE'S NOWT BETTER THAN A DISHONEST DAY'S WORK!
DOCTOR, WILL YOU PLEASE EXPLAIN TO ME ***WHY,*** INSTEAD OF SEARCHING FOR MY ***MISSING WIFE,*** WE ARE DINING WITH THE ***MUPPET MAFIA?***
BECAUSE THESE ARE ***SPECTACULARLY RUTHLESS INDIVIDUALS*** WHO WILL KILL YOU IN A ***HEARTBEAT*** IF I DEMONSTRATE THE ***SLIGHTEST RESISTANCE*** TO THEIR ***AUTHORITY.*** KEEP SMILING!
GRANNY, THE HOUR GROWS ***LATE*** AND I HAVE CLOSE ENCOUNTERS TO RECORD. WHY HAVE YOU GATHERED US HERE?
FOR THE ***BEST*** OF REASONS, KELL...
DEAR FRIENDS, OUR ***WEALTH*** AND ***INFLUENCE*** HAVE BEEN GROWIN' FOR ***DECADES,*** BUT THE ***BIGGEST PRIZE OF ALL*** HAS STAYED ***BEYOND*** OUR REACH...
THE BANK OF HEAVEN.
IT FLOATS ON THE HORIZON, ***SMILIN'*** AT US. ***CHALLENGIN'*** US. PROMISIN' ***SO MUCH*** BUT DELIVERIN' ***NOTHING...***
UNTIL ***TODAY.***
THIS IS THE DOCTOR'S ***POLICIN' BOX:*** THE FIRST WORKIN' ***TELEPORT VEHICLE*** TO ARRIVE IN CORNUCOPIA SINCE THE RAD-STORM BEGAN...
POLICE 公用 BOX
A ***TELEPORT!***
OH, GRANNY, YOU'VE ***SURPASSED*** YOURSELF! ***BRAVO!***
THE DOCTOR'S GONNA TAKE US ALL ***INSIDE*** THE BANK...
AND SAVE ***RORY'S LIFE.***
POLICE 公用 BOX


NICE PLACE. THE DOCTOR WOULD LIKE IT HERE, IT'S HIS KIND OF DÉCOR... EARLY CYCLONE TRACY.
CLUTTER IS GOOD! A BUSY MIND NEEDS A BUSY HOUSE. NEURONS SHOULD SPRINT, NOT STROLL!
C'MON, WHERE ARE YOU? WHERE ARE YOU HIDIN', YOU LITTLE PIECE OF BRILLIANCE...?
HA-HA! RESULT!
THIS IS A COSMIC RADIATION BATTERY! I MADE IT MYSELF!
YOU DON'T SAY.
I NEED IT TO TEST THE LITTLE BEAUTY I NICKED TONIGHT. FIRST TIME I LAID EYES ON THE STAR OF SOLITUDE, I WAS JUST A NIPPER -- ONE OF GRANNY'S STUDENTS...
I ALWAYS KNEW IT WAS SPECIAL -- AND THE OLDER I GOT, THE SMARTER I GOT. I RECKON I'VE SUSSED OUT WHAT THE STAR REALLY IS...
...SO LET'S FIND OUT IF I REALLY AM A GENIUS!
YOU MIGHT WANNA STEP BACK A BIT...
HUH?
KZZZZZZT!
YAAAH!!!
SKREEEEM!!


VWORP! VWORP!
POLICE PUBLIC CALL BOX
SO THIS IS... WHAT? A FLYING FORT KNOX?
MAYBE. AND AS WE'VE LEARNED, BIG TREASURES TEND TO HAVE BIG FELLAS GUARDING THEM. STAY ON YOUR TIPPY-TOES...
ACTIVATE LUMI-GLOBES! SECURE THE AREA! PROTECT THE CRIME LORDS!
LOOK AT IT! IT'S EVERYTHING WE EVER DREAMED OF!
IT'S MORE THAN WE DREAMED!
OH, FRIENDS, WE ONLY THOUGHT WE WERE RICH BEFORE...
NOW WE'RE REALLY ROLLIN'!


WE CAN BUY PLANETS WITH THIS LOT! WHOLE STAR SYSTEMS!
IT'S ALL OURS!
THEY'RE NOT WATCHING US! WE CAN LEAVE THEM HERE, GET AWAY!
YES... THAT'S... WHAT WE'LL DO...
RORY, LOOK! THE SPHERE OF ANTALLOS! IT WAS LOST FOREVER IN THE FINAL SHADOW CASCADE... IT'S A MIRACLE!
COME ON, THIS IS OUR CHANCE TO FIND AMY!
THE ONLY SURVIVING RECORD OF THE ECHO-UNIVERSE... IN MY HANDS...
DOCTOR, FORGET IT! WE NEED TO GO NOW!
NO!
HNNGH!
IT'S MINE!
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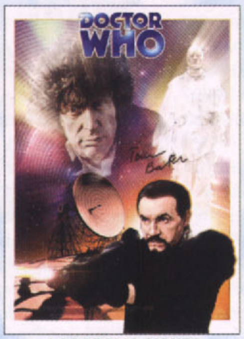

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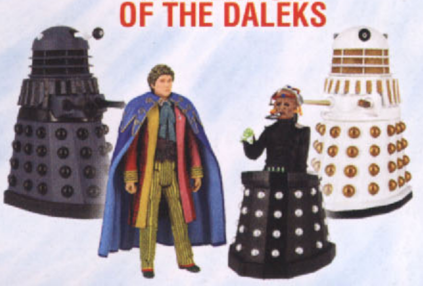

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Peri's address in her passport is
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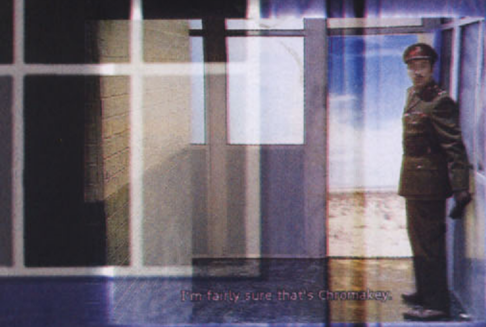
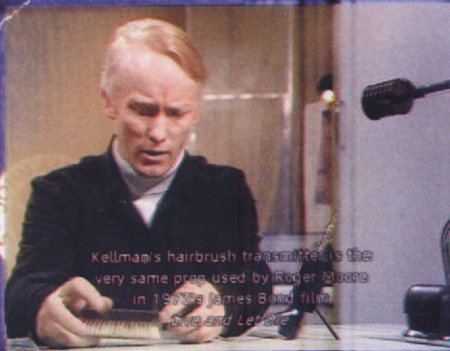
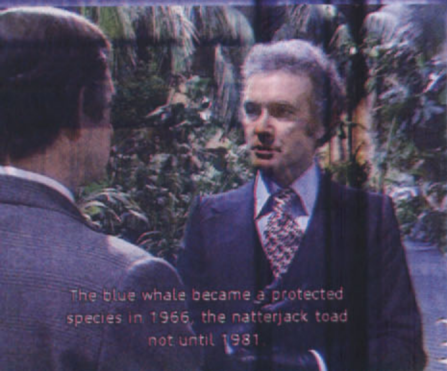
Howard has the same address.


I'm fairly sure that's Chromakey.


Kellman's hairbrush transmitter is the
very same prop used by Roger Moore
in 1973's James Bond film,
Live and Let Die


The blue whale became a protected
species in 1966, the natterjack toad
not until 1981

Tilda's knife provoked a number
of irate complaints from viewers by post
and to the TV access programme Open Air,

Yes, it's Terry Walsh in a wig,
carefully masking his face.

INFO

Can it ever be possible to have too much information about *Doctor Who*? Well, of course not – just ask the team behind the popular DVD production subtitles...

Feature by NICHOLAS PEGG

Let's begin with a question and a confession. Question: how often do you read the 'info text' production subtitles on the *Doctor Who* DVDs? Confession: I never used to read them at all. What a twit. I had no idea what I was missing. My epiphany came a little over four years ago, when I received a telephone call asking me if I'd like to have a go at writing some of them myself. It's a call that sticks in my mind for several reasons, not least the fact that I happened to be at Upper Boat Studios that day, shooting spaceship scenes for *The Stolen Earth* and *Journey's End*. My fellow Dalek, David Hankinson, was already an avid reader of the subtitles, and he boiled over with enthusiasm when I told him about it over lunch. "Oh yes, you must do it!" he insisted. "They're great!"

The epiphanic phone call came from Martin Wiggins, who, since March 2008, has been editor and head writer of the *Doctor Who* production subtitles. I've known Martin, on and off, since the mid-1980s. In those days we were both English literature students, but our career paths have since diverged: while I finished my MA and promptly ran away to join the circus, Martin continued to pursue his academic studies, and today he is Dr Martin Wiggins, Senior Lecturer and Fellow at the Shakespeare Institute in Stratford-upon-Avon. It's no exaggeration to say that Martin is one of the world's most highly respected Shakespearean scholars. He has written many distinguished books on the drama of the sixteenth and seventeenth centuries. His latest, the first volume in a colossal multi-part work entitled *British Drama 1533-1642*, was published earlier this year by the Oxford University Press. It's a factual, critical and analytical catalogue of *every single known play* written in Britain between the Reformation and the Civil War, including many previously unknown texts which have been unearthed by Martin himself in the course of his researches. By any standard it's a staggering achievement. I mention all of this by way of gently drawing your attention to how extraordinarily fortunate we are to have someone of Martin's calibre devoting so much time and care to the *Doctor Who* DVD range.

"I don't think in terms of high art and low art, with Shakespeare in one category and popular television in the other," Martin tells me. "We're really only talking about the products of the entertainment industries of two different periods of English history, and the material is good, bad, or indifferent depending on the quality of the work that is put into it." Like all the cleverest people I know, Martin is completely unafflicted by cultural snobbery. "I don't see the *Doctor Who* subtitles as somehow coming from a different place from my Renaissance scholarship," he says. "If we're talking about it in crude terms, then one is what I do in real life and one is a spare-time occupation, but they're both expressions of my particular mentality, of wanting to understand the respective bits of literary and dramatic history in terms of the relationship between the detail and the broader context."

In fact, the original idea for the *Doctor Who* DVD subtitles came in part from considering how a scholarly edition of Shakespeare functions. "The idea ultimately goes back to a conversation I had in 1990 with my then publisher, Andrew Lockett, when he talked about possibly issuing critical editions of classic films on CD-ROM, which was the cutting-edge format of the time. This was long before he went to the BFI and launched their DVD series." A decade or so later, the BBC embarked on its range of *Doctor Who* DVDs, at which point, Martin recalls, "the concept of the production subtitles was thought up independently by two people. One was Steve Roberts, who had seen something similar on a Region 1 DVD. The other was me. I'd spent ten years thinking about how to annotate a video."

Many of the early *Doctor Who* releases boasted excellent 'info text', but it would be fair to say that the bar has been raised since Martin took overall control of the subtitles in 2008. "I set out to build

Who Wrote What?

Your complete guide to the authors of the DVD production subtitles...

RICHARD BIGNELL

- *The Chase*
- *The War Machines*
- *Spearhead from Space* (Special Edition)
- *The Mutants*
- *Carnival of Monsters* (Special Edition)
- *Full Circle*
- *The Greatest Show in the Galaxy* (unreleased)

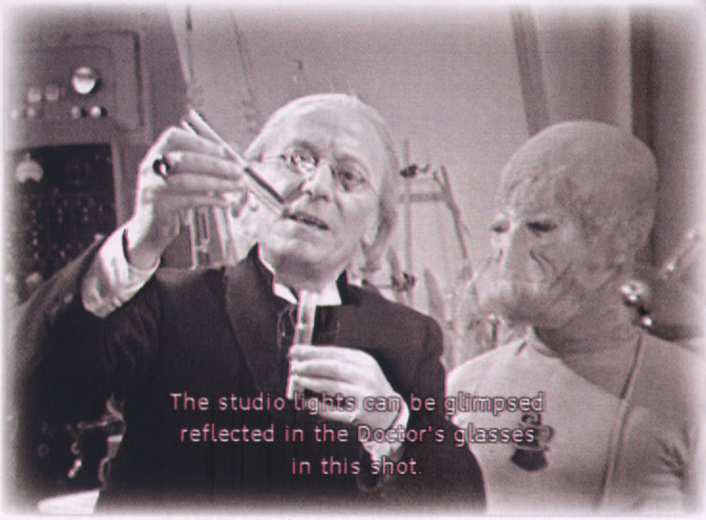
NIALL BOYCE

- *The Deadly Assassin*
- *The Horns of Nimon*
- *The Movie* (Special Edition)

DAVID BRUNT

- *The Gunfighters*
- *Colony in Space*
- *The Three Doctors* (Special Edition)
- *Invasion of the Dinosaurs*
- *The King's Demons*

MANIA!


The studio lights can be glimpsed reflected in the Doctor's glasses in this shot.

The "ship of state" is a political metaphor proposed by Plato in *The Republic*, written around 360 BC.

"Everybody who writes the DVD subtitles is a published author, with interests that go well beyond *Doctor Who*."

up a broader contributor base of experts in the field, and I've now got a strong team who all have a good understanding of the technical grammar and other complexities of this kind of writing," Martin explains. "Everybody who now writes the subtitles is a published author elsewhere, and all of them have a range of interests which go well beyond *Doctor Who*. That's important because it means everyone can bring new angles to the writing: nobody is trapped inside a single way of looking at the material, and part of my job is to match serials to the contributors who will get the most out of them."

The first serial that Martin matched to this particular contributor was *State of Decay*, which he knew to be my personal favourite of the E-Space stories. Joining the team at around the same time was New Zealander Paul Scoones, a freelance writer and the author of a forthcoming book about the pre-**DWM** history of *Doctor Who* comic strips. "Martin was familiar with my work from reading articles that I'd written for my fanzine, *Time Space Visualiser*," says Paul, who has a particular fondness for the Peter Davison era and whose first subtitling commission was *Planet of Fire*. Another of the wave of new recruits was David Brunt, known to fans for his 12-year stint as historian for the *Doctor Who* Appreciation Society, and currently working on a series of reference books about the classic BBC police drama *Z Cars*. "I was asked out of the blue by Martin Wiggins if I wanted to write one," David says today. "I think he offered me a choice of three stories, and I chose to do *The King's Demons* as my first."

Preparing a set of subtitles entails pulling together a wide array of research materials, but everything starts with the script – or, more accurately, the scripts. Every *Doctor Who* serial goes through a process of rewrites and revisions, and there's often a world of difference between the camera scripts used in the studio, and the earlier rehearsal scripts issued at the beginning of a production, before the imposition of rewrites and cuts. Sometimes there can be two, three, even four different drafts of a script still in existence, allowing us to trace the development of a *Doctor Who* serial through its formative stages. Most early drafts no longer exist in the BBC archives, but luckily they often survive in private hands. One set of rehearsal scripts which I consulted for *State of Decay* had been preserved for posterity by the actor Iain Rattray, who played Habris. Thanks to a very recent discovery, Paul Scoones has been able to incorporate previously unseen material from the earliest 1983 draft of *Planet of Fear* – the story which eventually became *Vengeance on Varos* – into the new subtitles he has written for the forthcoming Special Edition of that story.

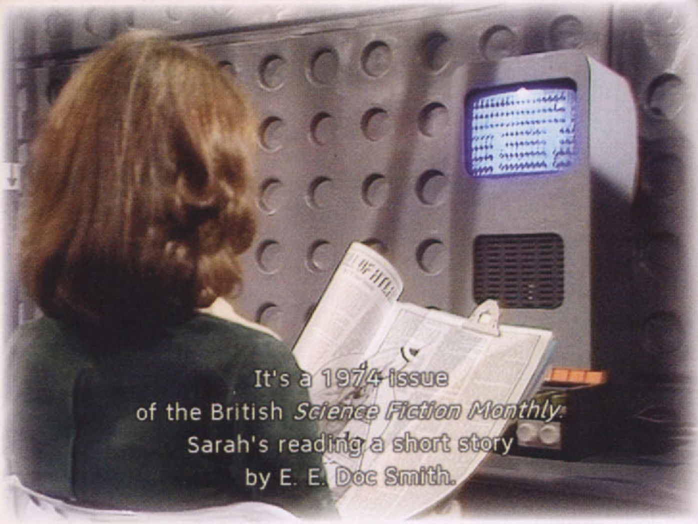
After the scripts, the next port of call is the BBC's Written Archives Centre in Caversham, an Aladdin's cave of paperwork and dust where the original production files for every BBC programme are retained. Pulling out one of these old files, opening it up and sifting through the yellowing documents within is an experience that can be both exhilarating and frustrating, as Paul Scoones explains: "The production files are a slightly haphazard collection of the internal memos, correspondence, actors' contracts, budgets, props requirements, recording schedules, editing notes and other paraphernalia accumulated over the course of the making of the story. It can be rather random in terms of what has been retained. It's thrilling to come across paperwork containing hitherto undiscovered gems, for example a letter offering a part to a well-known actor. But it's not all interesting stuff – one file had loads of very dull vehicle requisition forms and mileage claims!" Sometimes it transpires that documents have been mysteriously redacted or removed altogether, as I discovered when researching *Nightmare of Eden*: the production file for this notoriously troubled serial is packed with interesting material, but the first thing one ►

- *Paradise Towers*

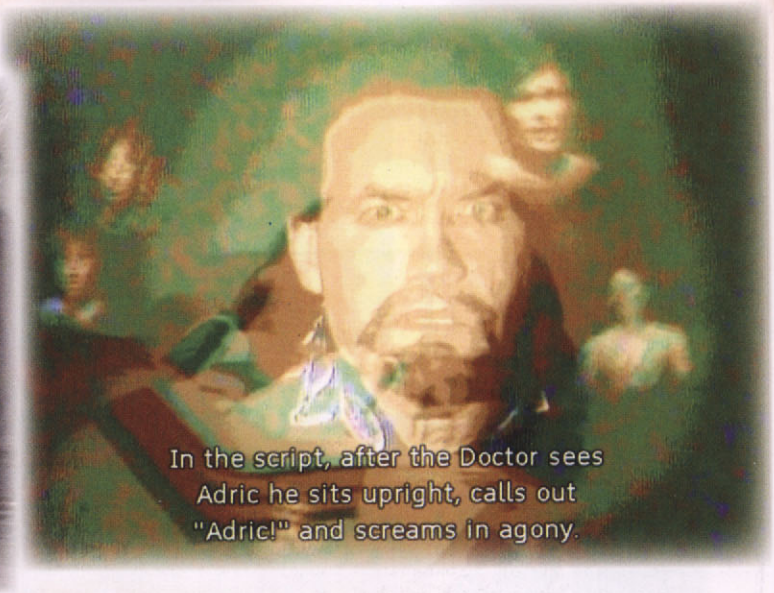
KAREN DAVIES
- *Black Orchid*

MATTHEW KILBURN
- *Planet of Giants* (unreleased)

RICHARD MOLESWORTH
- *The Keys of Marinus*
- *The Aztecs*
- *The Rescue*
- *The Romans*
- *The Time Meddler*
- *The Tomb of the Cybermen* (original release)
- *The Seeds of Death* (original release)
- *Spearhead from Space* (original release)
- *The Three Doctors* (original release)
- *Carnival of Monsters* (original release)
- *The Green Death*
- *The Time Warrior*
- *Robot*
- *The Ark in Space*
- *Genesis of the Daleks*
- *Planet of Evil*
- *The Brain of Morbius*
- *Horror of Fang Rock*
- *The Invisible Enemy*
- *Image of the Fendahl*
- *The Androids of Tara*
- *The Power of Kroll*
- *The Armageddon Factor*
- *Destiny of the Daleks*
- *The Leisure Hive*
- *Four to Doomsday*
- *The Visitation*
- *Earthshock*
- *Arc of Infinity*
- *Mawdryn Undead*
- *Terminus*
- *Enlightenment*
- *The Five Doctors*
- *Resurrection of the Daleks* (original release)
- *The Caves of Androzani* (original release)
- *Vengeance on Varos* (original release)
- *The Two Doctors*
- *The Mark of the Rani*
- *Revelation of the Daleks*
- *The Trial of a Time Lord*
- *Remembrance of the Daleks* (original release)
- *Remembrance of the Daleks* (Special Edition) ►



It's a 1974 issue of the British *Science Fiction Monthly*. Sarah's reading a short story by E. E. Doc Smith.



In the script, after the Doctor sees Adric he sits upright, calls out "Adric!" and screams in agony.

encounters upon opening the cover is a signed and dated BBC chit which ominously reads: 'PAPERS OF A CONFIDENTIAL NATURE HAVE BEEN REMOVED FROM THIS FILE.' Such a blow might be frustrating for the historian, but on the other hand, it tells a story all its own.

Important as they are, the production files are by no means a one-stop shop. It's always a good idea to get out and about, and talk directly to those involved in the productions. I've had reason to be grateful for the patience and insights of people like Terrance Dicks, Mitch Mitchell, Christopher H Bidmead and Michael E Briant, who was very generous with his time when I was researching *Revenge of the Cybermen*. Photographic records can also be invaluable: to pluck an example out of the air, a publicity shot taken on the set of *The Reign of Terror* reveals an interesting change which took place between camera rehearsals and recording. "Photographs of the studio are also useful because they show how the sets were actually executed," observes Matthew Kilburn, who is the newest recruit to the subtitles team: a historian whose background includes several years working on the *Oxford Dictionary of National Biography*, Matthew recently completed his first set of subtitles, the as-yet unreleased *Planet of Giants*. "It offered the opportunity to look at a *Doctor Who* story in the context of contemporary concerns," says Matthew. "The connection with Rachel Carson's *Silent Spring* is obvious, but there were other ecological news stories which the episode picks up, and what was a rural contemporary setting in 1964 is now definitely a period one, which needs explaining."

As Matthew indicates, it's important to cast one's net beyond the home waters of *Doctor Who*: researching aspects of a serial from outside the box can often bring forth unconsidered nuggets. "To get a rounded view of an actor's work, I would also look at the BBC contract files," says David Brunt, "to see what else they were working on around the same period. For instance, we knew that production of *The Three Doctors* had to be delayed because Patrick Troughton was working on something else. With his contract dates to hand, I was able to say precisely what it was – and it was something that wasn't broadcast until a year later, so it wasn't quite what we'd expected." Some of my favourite revelations have resulted from exploring byways previously untrodden by *Doctor Who* historians: in the course of working on *Planet of the Spiders*, I found myself talking to people as diverse as the director of studies at the Kagyu Samye Ling Tibetan Centre in Scotland (the Buddhist retreat which inspired the story's setting), the bandleader of the Pasadena Roof Orchestra (who helped identify the percussion instruments used to create the rattling spider theme), and the resident historian at RADA (who vouchsafed me precious details about the fabled Jenny Laird Prize for Acting). I have an appetite for arcane knowledge, so I'm always delighted to stumble across a piece of trivia that bounces away at an unexpected tangent: I was absurdly pleased to be able to share the news that one of the supporting cast of *State of Decay* was the co-founder of the Hay-on-Wye Literary Festival, and that the character of K'anpo Rimpoche was partly inspired by the same real-life refugee Tibetan monk who, as I already happened to know from my studies in another area, is immortalized in some of the early songs of David Bowie.

But there's more to the subtitles than a stream of quirky did-you-knows. The main meat is always an in-depth account of the production of each serial. Such things have been covered before, not least by Andrew Pixley's brilliant and groundbreaking *Archive* project which ran in **DWM** between 1991 and 2003 – but as every historian and archivist knows, the quest for knowledge, accuracy and insight is an ongoing one. "Most of the **DWM** *Archives* were written over a decade ago, and more information about the production of each story has since come to light," points out Paul Scoones. "The subtitles, especially those in recent years, are an opportunity to present these newly discovered facts." The fresh discoveries unearthed for the DVD subtitles are far too numerous to list here – you'll find plenty of them on every release – but they range from comparatively minor trivia to major coups such as the recovery of the missing BBC production file for *The Three Doctors*, which had languished unread for 38 years when David Brunt located it in time for his all-new subtitles on the *Revisitations 3* edition.

> **"The Sarah Jane discovery was just a lucky accident. We kept it secret, so that people could stumble across it unknowingly..."**

Paul Scoones describes the unearthing of new information, the solving of old mysteries and the dispelling of popular misconceptions as "the most fun and rewarding part of the job", and I'm inclined to agree. Paul's discoveries include the real reason why the Davros mask was redesigned for *Resurrection of the Daleks*, and a remarkable moment in *The Caves of Androzani*, unnoticed for 25 years, when one of the actors loyally delivers a nonsensical typing error in the script. Matthew Kilburn has shed new light on the little-known writing career of Douglas Camfield before he arrived on *Doctor Who* to direct *Planet of Giants*. My own modest contributions include unscrambling the truth behind Christopher H Bidmead's much-discussed 'high-tech' rewrite of *State of Decay*, and unravelling the tangle of knots tied in *Revenge of the Cybermen* by Gerry Davis, Robert Holmes, Tom Baker and Harry Houdini.

Undoubtedly the most talked-about bombshell yet delivered by the production subtitles was the one that detonated in January this year when *Invasion of the Dinosaurs* was released. Working his way through the story's production file, David Brunt had stumbled across one of the Holy Grails of the *Doctor Who* archaeologist: the identity of the actress originally contracted to play Sarah Jane Smith back in 1973. "The Sarah Jane discovery was just a lucky accident," explains David modestly. "It was buried deep in the pages of prop hire lists for *Invasion of the Dinosaurs*, on a simple A5 piece of BBC memo

- *Silver Nemesis*
- *Battlefield*
- *Survival*
- *The Movie* (original release)

CHARLES NORTON
- *The Happiness Patrol*

NICHOLAS PEGG
- *The Reign of Terror* (unreleased)
- *Planet of the Spiders*
- *Revenge of the Cybermen*
- *The Android Invasion*
- *The Creature from the Pit*
- *Nightmare of Eden*
- *Shada* (unreleased)
- *State of Decay*

ANDREW PIXLEY
- *Delta and the Bannermen*

PAUL SCOONES
- *The Awakening*
- *Frontios*
- *Resurrection of the Daleks* (Special Edition)
- *Planet of Fire*
- *The Caves of Androzani* (Special Edition)
- *Vengeance on Varos* (Special Edition, unreleased)
- *Dragonfire*

JIM SMITH
- *The Space Museum*
- *The Ark*
- *The Sun Makers*
- *Underworld*
- *Kinda*
- *Snakedance*
- *The Twin Dilemma*

STEPHEN JAMES WALKER
- *The Sensorites*
- *The Tenth Planet* (unreleased)
- *Meglos*
- *Time and the Rani*

MARTIN WIGGINS
- *An Unearthly Child*
- *The Daleks*
- *The Edge of Destruction*
- *The Dalek Invasion of Earth*
- *The Web Planet*
- *The Tomb of the*

paper – like tracing paper, only even thinner. I glanced at it, and didn't give it much thought – an actress contract payment list for somebody called April Walker. I moved on to the next page, then the next, and the next. More prop lists. Then a bell went off in the back of my mind, and I stopped, and turned back the pages. I read it in full, realising exactly what I was looking at. The payment was for serials UUU, WWW, XXX, YYY and ZZZ, Jon Pertwee's final year. This was her: the original Sarah Jane, being paid off for the season a story at a time. I can only assume that it was overlooked for so long because nobody had ever really looked at the section of the production file covering the sets and props. That was 23 November 2010, over a year before it was due to be unveiled on the DVD. Somehow we managed to keep it secret until the DVD was released, so that people could stumble across it unknowingly, as I had."

A unique quality of the production subtitles is that they play out in time to the episodes, so the information can be dispensed in a way that complements and illuminates what's unfolding on screen. "To my mind the big plus of the subtitles is that they provide a way of talking about the detail of a script amendment, or a special effect, or a production gaffe, at the relevant moment in the programme itself," explains Martin Wiggins. "A subtitle can enable you to read an original line of dialogue on screen at the same time as the revised version is spoken, so that you can see the contrast directly. Subtitling the information means it is available in context for the first time."

The process of writing the subtitles tends to begin with these 'shot-specific' moments. I always kick off with a preliminary pass through the whole serial, fixing down any subtitles which demand to go in particular places (an effects shot, a rewritten line, a wobbly wall, a literary reference which needs to be explained). After that, I sit back and look at the remaining gaps – often very large ones at this point – and begin to work out an overall rhythm and structure for the rest of the information. David Brunt favours a similar approach: "A line fluff, a microphone appearance, a historical reference, cut scenes or edited dialogue, all get noted as immovable points that are shot-specific at that particular place. Now, with clear 'gaps' starting to show – 20 seconds between there and there, could use three or four captions – the rest starts to get filled in. Background detail like script commissioning, storylines, information on the principal actors. The third pass is the final filling-in. Smaller, more trivial information ends up here. The catering budget on location, the cost of the tin of paint for a set. It's like a wallpapering job to cover any last remaining gaps."

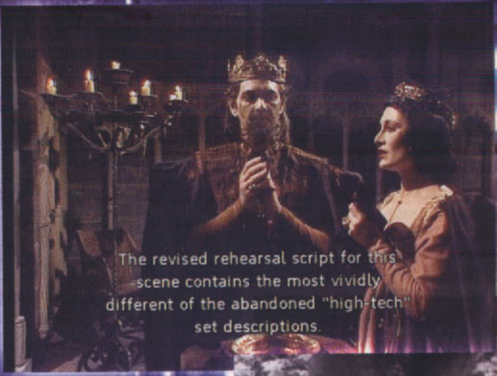
It's an occupational hazard that some scenes will be jam-packed with interest while others blow with trivia tumbleweed. "The most difficult part of the process," says Paul Scoones, "is when you find yourself with a great deal of interesting information specific to one particular sequence, and there's not enough time on screen to cover it all. It's hard to know what to leave out!" Having recently tackled the punting scene from *Shada* myself, I know exactly what Paul means. Location details! Script revisions! Newton's Third Law of Motion! May Week! Judge Jeffreys! Owen Chadwick! (Who? Fear not, the subtitles will tell you...)

If a serial happens to be dominated by a particular behind-the-scenes story – as is certainly the case with *Shada* – then that story also becomes part of the narrative of the subtitles, but it's important to dispense the information in a way that maintains a smooth and coherent flow. "It's no good just throwing random information at the reader," observes David Brunt. "It has to flow from one to the next as much as possible. A caption about a missing button on a costume could lead into a brief CV of the costume designer, and then onto something that connects the designer to whatever the next caption is. It's fiddly and not as easy as it sounds. But when it works, it should be seamless."

And it's not just a matter of raking together a big pile of trivia and arranging it in a coherent pattern: the process of writing the production subtitles also entails grappling with some cold, hard mathematics. This is how it works. You're issued with a DVD copy of the serial in question, with a timecode counter burnt into the screen: in four columns the figures whizz round, marking hours, minutes, seconds, frames. For each and every subtitle, you have to provide an eight-figure 'start' time and an eight-figure 'end' time, calculated down to the last frame. Here's one at random, from Part One of *The Creature from the Pit*:

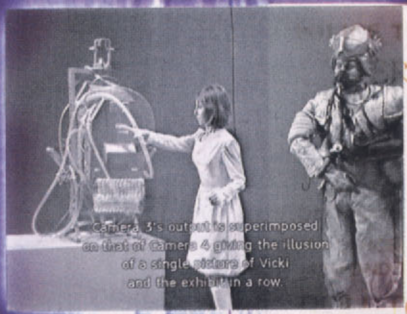
00:18:22:04 – 00:18:28:21
Watch his lips carefully as he drops to his knees in the next shot.

If you look at the numbers, you can see that this subtitle plays for six seconds and 18 frames precisely. Depending on the amount of text there is to read, most subtitles need to remain up on screen for approximately six to eight seconds: sometimes shorter, sometimes longer, but that's the average. After you've been doing it for a while, you develop an instinct for whether a particular subtitle should be a six-seconder or a seven-seconder. But that's the easy part. Where it gets tricky is in the gaps *between* the subtitles. Sometimes these gaps can last several seconds, to allow the viewer to listen to a rewrite or look at a visual effect (or, in the above instance, to clock the outrageous post-dubbing of Terry Walsh's voice). But when a sequence of subtitles is running contiguously and telling an uninterrupted story, things get more complicated. You can't just snap straight from one caption to the next: that would jar horribly on the eye. There has to be an 'empty' gap of precisely three frames between one subtitle and the next – except that this rule promptly changes when a switch in subtitles coincides with a change of camera shots on screen. On these occasions, the gap between subtitles becomes four frames instead of three, thus creating two clean frames at the end of the old shot and two more at the beginning of the new one. Confused? Slightly bored? Hey, tell me about it. The upshot is that you sit there, hour after hour, pencil in one hand and remote control in the other, muttering numbers to yourself like a demented Logopolitan until your brain starts to melt. It's one of the reasons why, working at full tilt from dawn to dusk, it generally takes me a week to finish a single 25-minute episode. And it's the reason why my mind does some serious boggling at the thought of the challenge that confronted David Brunt a few months ago: "Due to a number of outside factors, the subtitles for *Colony in Space* had to be written ►


The revised rehearsal script for this scene contains the most vividly different of the abandoned "high-tech" set descriptions.

The jungle below is a 12 x 10 photographic enlargement placed on the studio floor.

The authors wanted to show Nelson's Column protruding from the moor, but the budget wouldn't run to it.


Camera 3's output is superimposed on that of Camera 4 giving the illusion of a single picture of Vicki and the exhibit in a row.

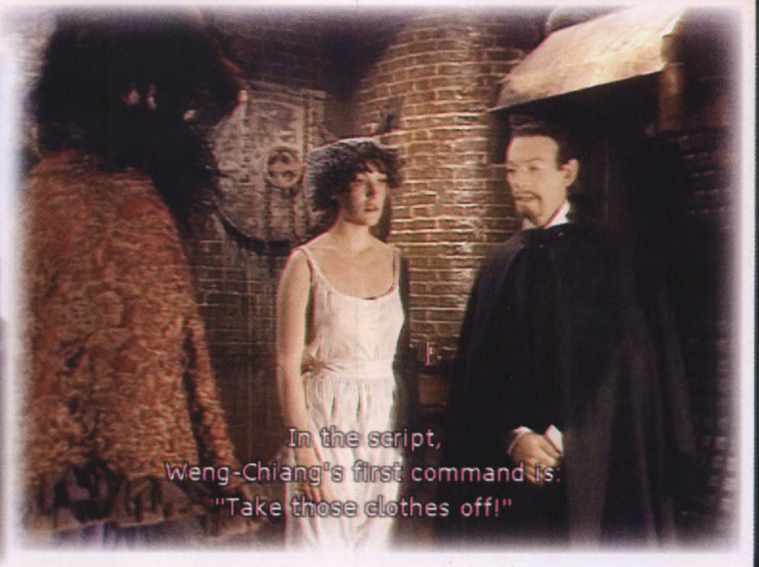
A dog named Tarquin was brought to the location to take part in the manhunt sequence.

The morris dancers have vanished because these maypole scenes were shot four days later, on 28 April.

Cybermen (Special Edition)
- *The Ice Warriors* (unreleased)
- *The Dominators*
- *The Mind Robber*
- *The Invasion*
- *The Krotons*
- *The Seeds of Death* (Special Edition)
- *The War Games*
- *Doctor Who and the Silurians*
- *The Ambassadors of Death* (unreleased)
- *Inferno*
- *Terror of the Autons*
- *The Mind of Evil* (unreleased)
- *The Claws of Axos*
- *The Dæmons*
- *Day of the Daleks*
- *The Curse of Peladon*
- *The Sea Devils*
- *The Time Monster*
- *Frontier in Space*
- *Planet of the Daleks*
- *Death to the Daleks*
- *The Monster of Peladon*
- *The Sontaran Experiment*
- *Terror of the Zygons* (unreleased)
- *Pyramids of Mars*
- *The Seeds of Doom*
- *The Masque of Mandragora*
- *The Hand of Fear*
- *The Face of Evil*
- *The Robots of Death* (Special Edition)
- *The Talons of Weng-Chiang* (original release)
- *The Talons of Weng-Chiang* (Special Edition)
- *The Invasion of Time*
- *The Ribos Operation*
- *The Pirate Planet*
- *The Stones of Blood*
- *City of Death*
- *Warriors' Gate*
- *The Keeper of Traken*
- *Logopolis*
- *K9 and Company*
- *Castrovalva*
- *Time-Flight*
- *Warriors of the Deep*
- *Ghost Light*
- *The Curse of Fenric*

ANONYMOUS
- *Attack of the Cybermen*
- *Timelash*

(That's a shredded *Sunday Times* business section on his head.)


In the script, Weng-Chiang's first command is: "Take those clothes off!"

and delivered within a two-week period, straight after I'd spent a month working on *Invasion of the Dinosaurs*," recalls David. In order to give Martin Wiggins time to inspect and sign off the *Colony* subtitles, David had to deliver them at the rate of one episode per day. I genuinely have no idea how he managed that – but he did.

There's always a risk of the subtitles becoming too dry, too brittle and too crumbly to digest at a single sitting, so amid all the facts and figures it's important to retain a sense of fun. "I think that a well-judged humorous juxtaposition of image and information is part of the appeal of the subtitles," opines Matthew Kilburn, and David Brunt agrees: "If you have a long section of heavy, factual detail, sometimes a small bit of humour can have a pleasing effect. As long as it doesn't bring the reader out of the flow, or poke fun at what's on screen in an inappropriate way, then it's worth using." In fact, a well-timed gag can assist the flow of data and help the medicine go down. "Humour can serve as a kind of carrier wave for the information," says Martin Wiggins, "with every witticism containing some factual content. The subtitles shouldn't just be cracking jokes for their own sake."

A point on which everyone seems to be agreed is that you won't get the full benefit of the production subtitles if you play them at the same time as the audio commentary: absorbing the two together is rather like trying to read a book while listening to the radio. For any number of reasons to do with dialogue, music, sound effects or Terry Walsh's dubbing, many of the subtitles are soundtrack-specific. "If you read the production subtitles whilst listening to the commentary, you are cheating yourself of part of the full experience, because the subtitles often play off the original soundtrack," explains Martin Wiggins. "The subtitles are designed to be read in juxtaposition with all the elements of the episode – they are not a mere stream of text." Paul Scoones makes another significant point: "When the commentaries and subtitles are played together, they sometimes contradict each other. I'm biased of course, but when such contradictions arise in the commentaries – or in the making-of documentaries for that matter – it's safe to regard the subtitles as the most accurate account."

> **"If you read the subtitles while listening to the audio commentary, you are cheating yourself of the full experience."**

It's important to point out that this doesn't mean there's anything intrinsically 'wrong' with the commentaries or the documentaries: it simply means that, occasionally and very understandably, actors, directors or set designers might have an imperfect memory of events that happened 30, 40, even 50 years ago, and sometimes their recollections can even be unhelpfully clouded by what they might have read in *Doctor Who* books. Their insights and anecdotes are no less valuable for that, and the DVDs would be a great deal poorer without them – but it is the job of the subtitles to present a wholly accurate account of events, based on meticulous and thorough research. It's an unfortunate fact that misconceptions have sometimes arisen in the past through the misinterpretation of paperwork or an over-reliance on fallible testimony; and if a misconception is repeated enough times, it can become accepted as fact. There's a reason why the subtitles for *The Android Invasion* avoid any mention of the old anecdote about Elisabeth Sladen's trousers ripping on location, and the reason is that it's completely untrue. Another textbook case of fact versus myth rears its head in the closing moments of *Frontier in Space*: fan publications have long since claimed that the scene of Jo kneeling by the Doctor outside the TARDIS was remounted several months later during the shooting of *Planet of the Daleks*, but during his researches into both serials, Martin Wiggins was able to confirm that this is complete nonsense: the only bit of *Frontier* that was post-recorded in the *Planet* studio was the closing scene *inside* the TARDIS. "Unfortunately," Martin continues, "Barry Letts, who was briefed by the commentary producer, who had briefed himself from an old **DWM** *Archive*, which had accepted the inaccurate version uncritically from the fan publication *Space and Time*, says in the commentary that this is a post-recorded bit from the *Planet of the Daleks* studio – at the very same moment that the subtitles are telling it like it really was."

With his academic's eye for accuracy and his surgical precision in the arrangement and interpretation of evidence, Martin takes justifiable pride in ensuring that every contributor's subtitles are as reliable as they can possibly be – but as a rule, we don't engage in an overt practice of 'myth-busting'. It's generally better to freeze out a misconception by ignoring it, than to risk boring the reader by constantly flashing up captions of the 'Contrary to popular belief, XYZ is not true' variety. There are other, quieter ways to explode fan misconceptions, as I hope I was able to demonstrate in, for example, *The Android Invasion* (whose Kraal masks were not designed by John Friedlander) and *Nightmare of Eden* (which never had the preposterous working title of *Nightmare of Evil*). And it's not just about making sure we don't bore the readers: it's also about making sure we don't alienate them by assuming that they're familiar with fan jargon. Martin has a firm policy on terminology which is designed never to baffle or exclude a newcomer. We don't say 'Season Eight'; we say 'the 1971 series'. We don't say 'the Fifth Doctor'; we say 'Peter Davison's Doctor'.

Of course, no matter how clever we think we are, and no matter how many painstaking checks and balances we impose on our work, it's in the nature of things that no system can ever be entirely perfect. Just once in a blue moon, a throbbing great blooper can sneak past all that meticulous research and pitch its tent slap-bang in the middle of the village green. So it's only fair that we ask Martin Wiggins to account for the shocking howler that flashes up at 13:30 in his subtitles for Episode Two of *The Dæmons*. The only five-part serial in *Doctor Who*'s history? Really, Dr Wiggins?

"Yes, let's admit to being only human," chuckles Martin, with just a hint of a blush. "You're exhausted at the end of a long day, you're struggling to fashion the words to fit the time available, you're trying to be as engaging and vivid as possible in your account of something potentially rather dry, and you're trying to say that a serial was the only one ever *planned* as a five-parter... but you end up accidentally leaving out a phrase, so what you end up saying is that it's the only one that ever *was* a five-parter. Which is a horrible and embarrassing error, even if it's not one that's likely to mislead very many people for very long. In consequence, we have just put in an additional quality control system which should prevent such a thing from ever happening in future!"

And what of that future? The *Doctor Who* DVD range hasn't reached the end of the road just yet, and for the time being, work continues apace on the subtitles. Besides the regular releases, over the last year or two the 'Special Edition' discs in the *Revisitations* series have allowed some of the earlier sets of subtitles to be replaced. "The techniques for handling and presenting information have developed and become much more sophisticated since the early days," explains Martin Wiggins. "What was considered publishable then might not be by modern standards. The writers of the replacement subtitles are briefed to look at the original set, so that nothing substantive gets omitted from the new, improved set – we try to ensure that it's all gain and no loss."

It's the aim of the production subtitles to offer more than just a great big bag of facts: we don't make value judgements, and we don't try to interfere with your opinions, but we do aim to shine a light into the history of *Doctor Who*, and to equip readers with the ability to arrive at informed conclusions of their own. "We can't spoonfeed interpretation to the audience, nor would we want to," points out Matthew Kilburn. "But we can provide them with the evidence to do it themselves – and so fulfil Sydney Newman's educational mission in a way he would never have expected!" DWM

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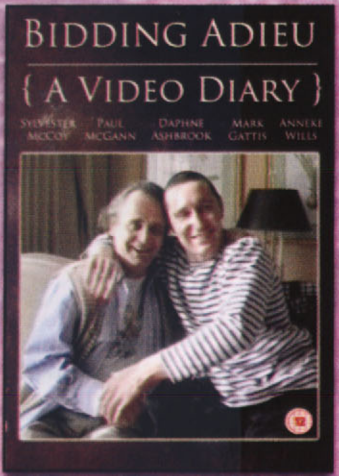
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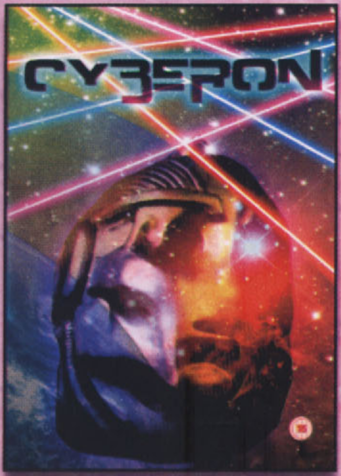

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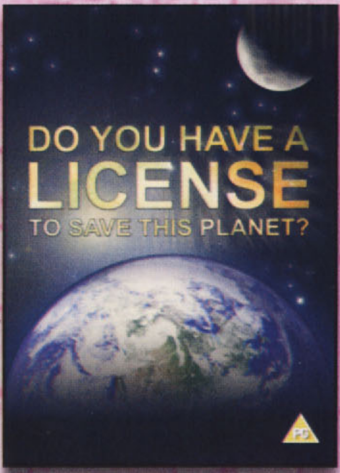
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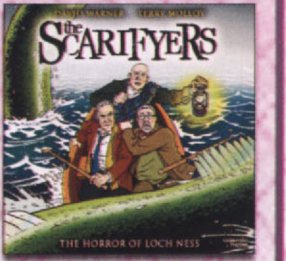
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A BATTLE OF WITS...

Johnny and Toby argue about another of fandom's big debates – this time, it's a question of returning monsters...

Doctor Who has reinvented many iconic monsters in recent years – so who should be next to return? Ice Warriors or Yeti?

☒
VOTE
ICE
WARRIOR!

TOBY HADOKE SAYS:

'Warriors of the ice, who stood over seven feet tall,' a line so important in not-remotely-embarrassing charity record *Doctor in Distress* that it wasn't given to a bloke from Matt Bianco or that actress from *Man About the House*. Oh no, they gave it to the woman who was ejected third in the 2006 series of *I'm a Celebrity... Get Me Out of Here*. As for the Yeti, surely they perpetuated no greater evil than the apocalyptically awful lyric, 'Each screaming girl just hoped that a Yeti wouldn't shoot her.' For that alone they should be confined to the dustbin of history. Indeed, quite why the song even *mentions* the Yeti – who appeared in only two stories over a very short period – and not the far more worthy Sontarans, is probably the biggest injustice there has ever been (and I'm including murders and things like that). Substituting the Yeti line with something like 'Those scheming short squat blokes, that looked like a baked po-tat-er' would have had no detrimental effect to the song's quality. And just like the Sontarans (who *have* returned to the show in the twenty-first century), the Ice Warriors would easily work for a modern audience.

An Ice Warrior, just defrosted.

Faith Brown's warbled description of the asthmatic aliens was pretty telling, if inaccurate. (Bernard Bresslaw was actually 6'7": if there's one thing I hate about misconceived charity records, it's lyrics containing inaccurate measurements.) Despicably misrepresented tallness aside, it's a pretty anodyne description: they're warriors of the ice (hence the name Ice Warriors) and they are tall. That's it. But the genius of the Ice Warriors is that they are a blank slate, yer literal green men from Mars: the options for reimagination are infinite.

Seven feet or not, the grunts must be played by impressively tall men – and *Doctor Who* has plenty of those to call upon (I'm sure Ruari Mears and Paul Kasey can hiss as well as they can stomp). The part of the sleeker Ice Lord can also provide a star actor with a wordier, more characterised part, allowing for a multi-dimensional monster. Oh, and please note that because *The Doctor Who Television Companion* points out in every story which involves them that the Ice Lords are *not* Ice Lords, because they are not referred to on screen as Ice Lords, I shall wilfully refer to them as Ice Lords throughout this article. In fact, the main *reason* to bring back the Ice Warriors is so that we can have some dialogue along the lines of "Aha, Doctor, no amount of timey-wimey sssshenanegansssssss can save you from me, Ixyxyr, Ice Lord of Marsssss" to make those repeated, pernickety entries as redundant, as they are annoying.

Ice Warriors? Ice Lords? Let's just call them Martians to be on the safe side.

As for the Yeti – they only really work within the confines of their first story. The Great Intelligence disguised its robot servants as Yeti because its evil plans took it to Tibet. However, when using evil cobwebs to take over the London Underground, Abominable Snowmen seem a slightly less logical disguise. *Big Issue* sellers, or tourists who don't understand the whole stand-to-the-right-so-people-can-walk-past-you-on-the-escalators rule would surely have been more apt. Don't get me wrong, I love *The Web of Fear* as much as the next man (I'm currently sitting next to a chap with '*The Web of Fear Is Better Than Sex*' on his T-Shirt), but it works despite its rather bonkers premise, which is about as sensible as invading the Albert Dock with androids disguised as Bigfoot. Unless we have yet another story set in the Himalayas, I can't see how they could work: if it's set anywhere else, their appearance would be confusing and stupid.

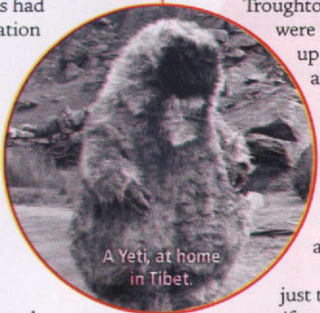
'We know that the Ice Warriors can be good or evil – which allows for layer and nuance.'

The Ice Warriors have little limiting backstory, and we know they can be good or evil which allows for layer and nuance. They are ripe for redevelopment. They could have all sorts of castes and attitudes and schisms. A modern adaptation of Martin Baugh's superb original design would bring the best out of the current costume and prosthetics team. And has there ever been a cooler death effect than that caused by the Martians' sonic weapons? It's enough to strike fear into even the pluckiest *Doctor Who* companion – you can bet that if Jenna-Louise Coleman ever sets eyes on them, she'll just hope an Ice Warrior wouldn't shoot her. Who could ask for more?

JOHNNY CANDON SAYS:

Pffft! Ice Warriors! Please! The Yeti would wipe the floor with the Ice Warriors quicker than the Martians could order "SSsseven ssservings of sssspaghetti in a sssspicey sssssauce, ssssseñor!"

When the world and his wife were anticipating the return of *Doctor Who* in 2005, one of the big questions was which of our favourite monsters and villains might be coming back all spruced up for a twenty-first-century audience. The Daleks must be a shoo-in surely? But would we get the Cybermen? The Master? The Sontarans? Davros? Well, yes, yes, yes, yes and yes. All back in various blazes of glory and fantastic it was to have them too. We even got the Silurians. Well, sort of. The really famous ones had been taken care of and a new generation was enthralled. But us fans, well we always want more. Sure, the Daleks looked like dynamite, the Cybermen were chilling, and as the Master, John Simm had the dash of a Delgado and the audacity of an Ainley. But what of the second tier? Surely it's time that foes such as the Ice Warriors and the Yeti were given a bit of spit and polish and unleashed on the Eleventh Doctor? To which I would reply, "Can take 'em or leave 'em" and "Definitely!" respectively.


A Yeti, at home in Tibet.

I've always found the Ice Warriors to be less than impressive as villains. Sure, they *look* quite good, but as far as actually being a credible threat, well they just leave me cold, frankly. Ooh, they woke up and want to have a fight. Ooh, they're going to take Earth for themselves (get in the queue). Gasp! They're *not* the baddies (never judge a book by its cover, kids). Gasp! They *are* bad again (well some of them). In fact, I'm sure that the only reason the Ice Warriors kept coming back as much as they did is because the BBC had the costumes in storage, and it made a change from the bloomin' Cybermen *again*. The Ice Warriors are almost the living embodiment of generic science-fiction monsters. Sibilant whisper? Check. Green scaly skin? Check. Interesting backstory? Er, not really. Where are they from? Mars. Ha! *Seriously?!* I mean they're fine, but do we really want to see them again? What's the point? If it's just so that fans can say, "Yep, there's some Ice Warriors, we can tick them off our list!" then maybe there's no point at all.

On the other hand, the potential of the Yeti has hardly been tapped. With two stories produced in the Patrick Troughton era, they were being lined up for a third appearance in the finale of Season Six, until a tiff between their creators and the production team scuppered it. Unseen ever again – apart from a brief growl in *The Five Doctors* – the furry felons are ripe for a reappearance.

What makes me love the Yeti isn't just the fact that they look cool, would terrify small children and are *proper Doctor Who* monsters; it's that they are far more interesting than that. They are controlled by the Great Intelligence, an other-dimensional *something* that is desperately trying to break through and gain physical form in our reality, and who, apart from that, we know *nothing* about. There are entire TV series that could be made out of that one character alone! A limitless number of stories set everywhere and at any time! Even its name, 'The Great Intelligence', is brilliant. This is an adversary that not only has an army of hairy robotic killers at its disposal, but has an astounding lack of modesty, to boot.

The Yeti venture into the London underground in *The Web of Fear*.

'The potential of the Yeti has hardly been tapped – the furry felons are ripe for a return!'

Who wouldn't want to see scary scenes like this again?

Look, I have nothing particularly against the Ice Warriors. I'm sure the current production team is quite capable of proving me wrong, and giving them a thumping good story. But they just don't *thrill* me in the same way the Yeti do – and they never will, regardless of whether they come back or not. Let's be honest, you could have had the Ice Warriors in that big gang of monsters who trapped the Doctor in the Pandorica, but they would have just blended into the background with the Hoix and Mr Kudlak. To me, they are *that* unremarkable. The Great Intelligence and its Yeti deserve the weight that the current *Doctor Who* team can throw behind them. Imagine hordes of Yeti made thrillingly real by a combination of practical monsters and CGI! Rejoice at how vibrant and realistic that loo in Tooting Bec will finally appear! We need to see the hairy horrors in high-definition at long last!

"Yoo hoo! Jamie! Victoria! Remember me?"

HAVE YOUR SAY!

So, what do you think – it's a straight fight, do you prefer the Ice Warriors or the Yeti? If you had to choose one of them to return to *Doctor Who* in glorious HD, which one would it be? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

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If you want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See page 12.) Email us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 447 we asked you whether the Doctor should always have a companion, or whether you'd like him to take a bit of time travelling solo? Well, it was a close call, but most of you think the series just wouldn't work without a friend for the Doctor...

WITH A LITTLE HELP FROM MY FRIENDS 54%

IF I NEVER SEE YOU AGAIN 46%

CHRIS

EMMA

MICHAEL

WILL

THIS ISSUE EPISODES 718-719 - THE IMPOSSIBLE PLANET/THE SATAN PIT

DEVIL IN DISGUISE

The Time Team are trapped between the Devil and a big Black Hole, when they arrive on the anomalous world of Krop Tor and meet the Ood!

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

"How is he today?" whispers Will.

"It's hard to tell," says Emma. "Sometimes he seems okay at first, then that big vein pops up in his head, he goes bright red and totally loses it."

Chris peers into the kitchen at Michael, who is setting about a Victoria sponge with a large knife. "We should get that off him before the episode starts," he says. The others nod in agreement. Michael ventures forth with the cake, looking fairly calm, but the rest of the Team know that the slightest thing could tip him over the edge into blind fury for the third story in a row. They resolve to be on their guard and keep him as calm as possible.

"What's wrong with the TARDIS?" asks Michael, as the ship groans its way through a difficult landing. "Those noises are a worry."

The others exchange a look, and Emma quickly steps in to change the subject. "The Doctor and Rose guffawing at the idea of going back in the wheezing TARDIS to avoid danger, is brilliant," she says.

Michael doesn't agree. "That should be a nice little scene, but they just come across as smug," he says. "Perhaps I'd better sort my own mood out! Happy thoughts, happy thoughts." The Team look mildly perturbed by the rictus grin fixed on Michael's chops, but do their best to ignore it and carry on.

"Those grubby corridors!" says Chris. "I feel like we're in *Alien* territory. Or maybe *Red Dwarf*."

Michael also likes what he sees. "Lovely set! Very *Doctor Who*-y. I'm getting a *Planet of Evil* vibe."

Emma nods. "It's refreshing to see an industrial setting that isn't the Millennium Stadium!" she says.

"It's funny that in the new world of *Doctor Who* it's cheaper to go on location than build a set," says Michael. "The opposite of the old days. When they do build a set, they look amazing. This base seems so solid and real."

The Doctor is struggling to translate some ancient alien symbols on the wall when Will has a flash of inspiration. "Maybe the reason the TARDIS won't translate the symbols is that they aren't writing - just a nice pattern doodled on the wall," he suggests.

One thing's for sure - the ancient scribbles are Very Mysterious Indeed. "I like *Doctor Who* best when the Doctor's as stumped as we and his companions are," Emma says. "Seeing the Doctor puzzle over the non-translated graffiti is a nice change."

Michael is like-minded. "Yes! My least favourite thing in *Doctor Who* is when he wanders in and just announces what everything is and who the aliens are," he says. Speaking of which...

"SPACE MONSTERS!" whoops Michael. "Oh, very nice. Very rubbery." Emma is also delighted with the newly arrived Ood. "Just look at those tendrils and blinking eyes," she marvels. "And the glowing ball thingy! These are brilliant aliens!"

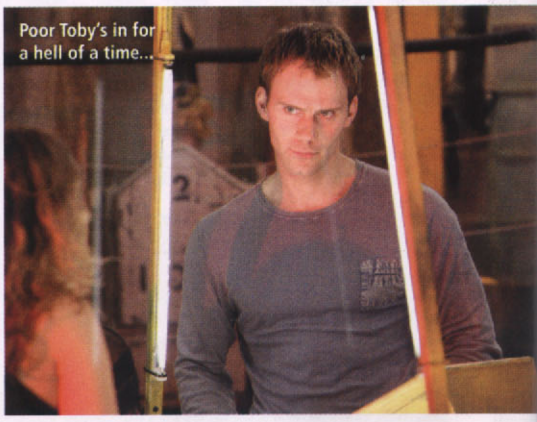
Looks like the Team's worries about Michael's *Who*-fuelled rage are unfounded this week - he's loving it all! "What a cracking pre-credits!" he says. "It's almost like a compressed Hartnell episode, with just the regulars exploring the new location."

High praise indeed! "And a fun resolution," adds Will. "Though it apparently does take a lot of Ood to make a snack."

Now Michael's joy has been unconfined, there's no stopping his praise. "We're on a base under siege. With a motley assortment of crew members. This is pure *Doctor Who*! Brilliant," he exclaims.

"The base brings back memories of the *Sandminer* from *The Robots of Death*," adds Will.

"I'm really getting caught up with this story," says Michael. "So much to think about. Zachary is really well played, and the rest of the crew seem so distinct already."


Poor Toby's in for a hell of a time...

Will nods. "I like Ida. Actually, I like all of these strangers."

Following a very swift introduction to science officer Ida, acting captain Zachary, head of security Jefferson, ethics rep Danny, archaeologist Toby and maintenance bod Scooti, the story thunders on at a cracking pace. "Wow. The ideas on display here are just fantastic," marvels Michael.

"A base on a planetoid in perpetual orbit around a black hole? That's such a cool idea," agrees Chris. "I wonder what's keeping it in place? It must be there for a reason."

"It's a great concept, with some impressive visuals," adds Michael. "Although I can almost hear Christopher H Bidmead tutting."

Will is pleased that the sight of the black hole seems to have knocked some of the hubris out of the Doctor and Rose. "Good thing too," he says.

"Yes," says Emma, "The black hole seems to have made the crew forget that the Doctor and Rose's presence is anything other than normal."

Things are never going to be normal again for one unfortunate crew member. "Spooky voice! I love a spooky voice," says Will.

"And it's haunting Toby with the nice chest!" adds Michael. Toby might not recognise this mysterious voice, but there's no fooling your Time Team.

"Kneel... kneel before the voice of Sutekh!" says Will, in what we can only assume is supposed to be a Sutekh voice. "Gabriel Woolf is genius casting for the voice of a satanic entity. You're filled with fear and dread at the mere tone of his voice," he says.

Meanwhile, the Doctor and Rose are finding out more about the Ood. "Do they count in our big list of 'Downtrodden Servants Rose Talks To'? We're counting those, right?" asks Will.

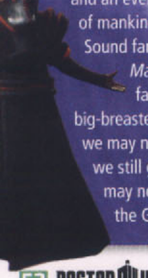
"Some nice issues being raised about this future," says Michael.

Emma nods. "It's easy to say that a

DO YOU TWEET?

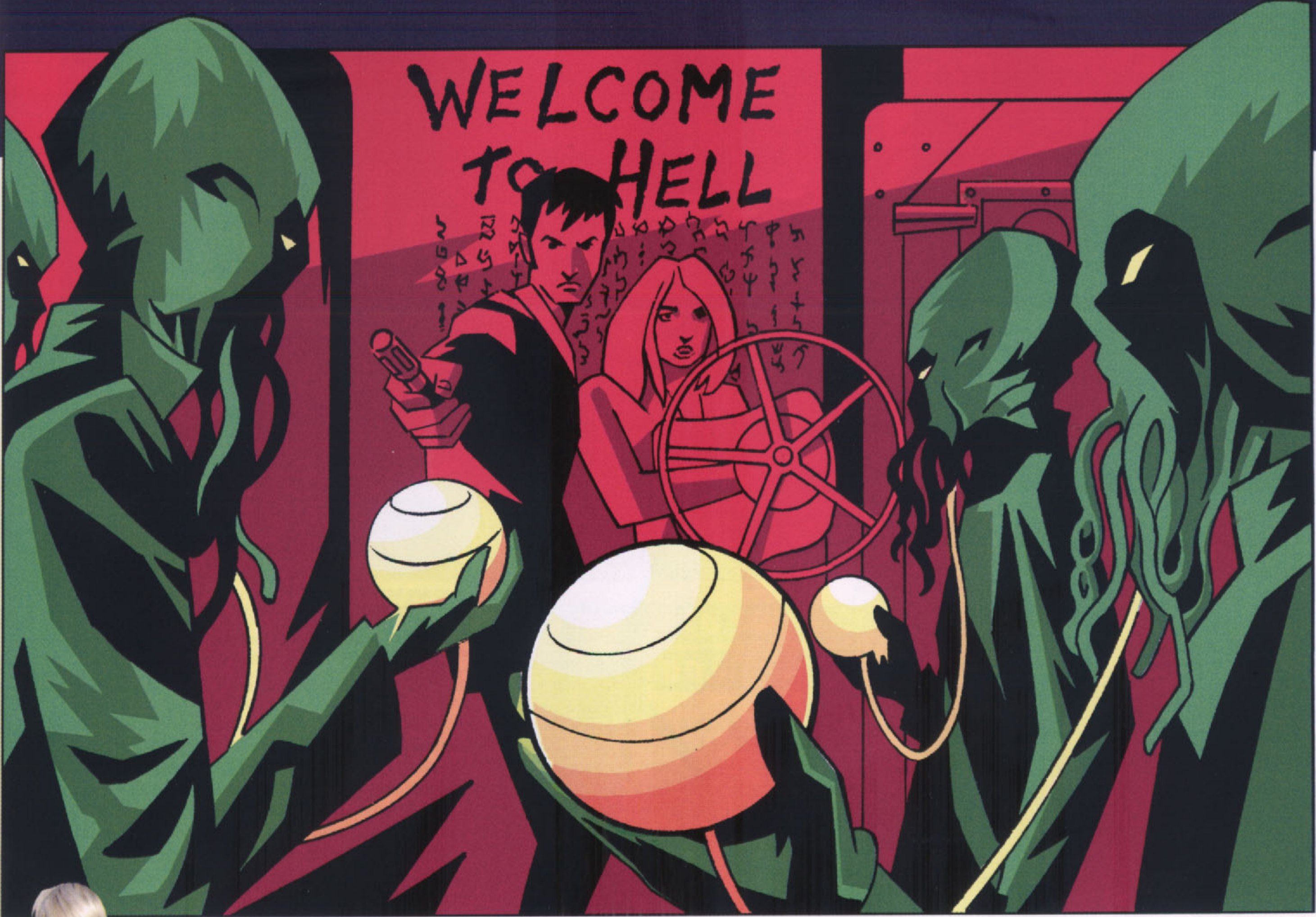
LIKE THAT? WATCH THIS!

Chris looks back at a tale from 1975, where another God of Darkness was looking to escape his imprisonment...



CHRIS SAYS: Possessed minions; an all-powerful being trying to escape its prison; and an event that will decide the fate of mankind, if not the entire universe! Sound familiar? Yep, it's *Pyramids of Mars*! It may not have spaghetti-faced Ood, though it does have big-breasted mummies (ooh-er missus); we may not be on another planet, but we still get to visit one; and though we may not encounter Satan, we meet the God of Darkness.

Sutekh and the Beast seem awfully similar when you step back and look at them – both share similar abilities, histories, and situations. The most obvious connection between the two is that they are both voiced by Gabriel Woolf, a man in possession of the classiest yet most sinister tones you'll ever encounter. And so it does raise the question – are the two actually connected, or perhaps even... *one and the same?* You decide...



"Rose is almost *excited* about the prospect of a 'normal' life with the Doctor." – EMMA

race 'enjoys' slavery, but it's a difficult concept to stomach," she says. That's not the only thing troubling Emma: "All the tension is ruined by the Doctor doing the strangest and most uncomfortable thing I think I've ever seen him do – hug the Acting Captain, whilst he drips with patronising glee over humanity's curiosity... *again*!" she complains.

Michael agrees. "It makes him look annoying, frankly. I doubt any Doctor could have made this scene work," he concludes.

After the Doctor and his new pals have hugged it out, there's some bad news about the TARDIS. "Storage six is gone!" cries Michael. "Oh dear. This is heading off the Hartnell-ometer. They've lost the Ship! Hmmm! Yes! The Ship!"

Emma is delighted at the prospect. "The desperation of a man trapped – this is usually when the Doctor becomes most interesting," she says.

Now the Ood are acting oddly. "I don't want to exaggerate," says Will, "but might 'The beast and his armies shall rise from the pit to make war against God' be the best delivery of any line in *Doctor Who* ever? Well, after 'We play the contest again... Time Lord', obviously," he adds.

"The build-up is so well done." says Emma. "We have the Ood's pleasant voice offering up a grave portent to Rose, the base's computer calmly announcing the Beast's presence and the flash of a roaring monster in the display behind Zachary. It's great to see this all happen under the Doctor's radar."

Toby is still troubled by his disembodied stalker. "'If you look at me, you will die'? I'm like that some mornings," admits Will. "And what does Toby do? He looks, of course!"

"Spooky writing! Red eyes! Argh!" wails Michael.

"That's what happens when you stay in your room all the time," tuts Emma.

"Ha! A warning to fanboys," laughs Chris.

"This just gets better" says Will. "And the music! These strings as the black hole gobbles up a star system are beautiful."

With the TARDIS gone, the Doctor and Rose face an uncertain future. "Their chat about mortgages and settling down is lovely," says Will. "I wonder if the Doctor's got a decent credit rating."

Chris isn't convinced that he would. "It freaks me out, the thought of him settling down," he says.

Emma thinks Rose's reaction is revealing. "I think Rose is almost excited about the prospect of a 'normal' life with the Doctor," she says. "Dashed by a creepy phone call, though – always the way!"

The Team are still intrigued by the Ood's behaviour. "Nice of them to go über-telepathic just at the point the Doctor decides to check the screen," says Will.

"The Ood are suitably weird – and remind me of the Sensorites," says Chris. "Intentional, perhaps? Cracking design work, either way."

"The Ood's group response to Rose sends chills down my spine," adds Emma.

There's also peril for Scooti, when she finds that an airlock has been opened. "The computer telling Scooti everything's fine adds another level of unease," says Will. "If the computer manages everything, even doors, what happenes if you lose control of it?" he wonders.

"Because this all feels so real – the base is a convincing, solid place – we can really understand her fear of a hull breach," adds Michael.

Sure enough, it's not long before poor Scooti perishes at the hands of the possessed Toby, who is somehow able to walk on the planet's surface without a space suit. "Mesmerised and then sucked out into space, and all because she happened to spot Toby walking around outside," sighs Chris.

"To take a character we've known for less than 30 minutes and make her death mean something is a real achievement," says Michael.

"Her body floating in front of the black hole is one of the most haunting moments ever," Emma adds.

The Doctor volunteers to join Ida to investigate the hole the explorers have been drilling in the planet's surface, hopeful of finding some answers. "He looks awesome in a space suit!" says Chris.

"I love the orange suits," says Emma, "they're a nice nod to the NASA Shuttle astronauts."

Michael is pleased with the Doctor's decision. "I'm glad to see him being a good old hero and risking his life with Ida. That's why we love him!" he cheers.

"The scale of the ruins down the mineshaft is fantastic," says Emma, as the Doctor and Ida's capsule reaches the surface. "It's such a contrast from the narrow corridors of the base above."

Will is also in awe. "That's quite a cavern. *Lord of the Rings* to the max!" he says.

"The strings in the score feel very Middle Earth actually," notes Chris.

Events on the surface are getting even more terrifying. "Evil Toby is evil," says Will, as the rest of the crew finally realise their colleague is not himself. "What does he know about Jefferson's wife? And how?"

The Ood are up to no good, too. "'We are the Legion of the Beast.' I doubt that they mean the one from *Beauty and the Beast*," says Chris.

The Ood. They must feed!

"This is scary stuff!" says Michael, with one eye on the space behind the sofa. "Red-eyed Ood chanting in unison and killing people. I love it!"

Chris is thrilled. "Satan? Abaddon? Lucifer? Are we dealing with the *Devil* here? Suddenly the Daleks seem rather tame by comparison."

"Oh, and now there's trouble for the Doctor and Ida," says Emma, as the pair find themselves on the edge of a rather large, rather deep pit which may well contain something rather scary.

"The planet is falling into the black hole,' gasps Michael. "When a cliffhanger is done this well, it really makes me miss having them more often. There's just so much going on here!"

Chris looks suitably frightened. "Knowing that there's more to come excites me greatly!"

And Will is especially excited when the Next Time trailer reveals just what is to come. "Ventilation shafts!" he whoops. "Oh yes!" ►

"So," says a breathless Chris, "we're being sucked into a black hole while Satan himself possesses a small army of spaghetti-faced aliens and an archaeologist with the voice of Sutekh the Destroyer. Telly does not get any more exciting!"

"Finally, Jefferson, Man of Action, is using his gun!" says Emma, as the security chief opens fire on the possessed Ood. "I hope he's got hollow-point rounds," she adds.

Michael is slightly disappointed by the resolution of the whole 'planet falling into black hole' scenario. "'We're stabilising'? That was easy," he scoffs. "Perhaps the baddie has a heightened sense of cliffhangers." The Ood, meanwhile, seem to have a heightened sense of which characters are non-speaking, as their killing spree only extends as far as unnamed guards we hadn't met in the first part.

Zachary and Rose are in contact with the Doctor, and are keen to know what he's found. "The Doctor can't quite bring himself to say there's no such thing as Satan," notes Will. "So does he think there *is*...?"

As the Doctor stands on the edge of the endless, black pit, Michael expresses his appreciation of the effects. "That shot of the pit is incredibly impressive. It's enormous!" He's also growing fond of the Doctor and Ida's partnership. "You can see why they get on," he says. "She's determined to have a look down the pit, isn't she? 'We should go down'."

Back in the base, Rose is not impressed to find Jefferson turning his weapon on Toby, who is by now showing no outward signs of possession. "Rose is great when she's standing up to people - especially a man with a gun," says Will.

"She's a force to be reckoned with, isn't she?" says Michael. "Still the same Rose we met, but now totally able to hold her own in the strangest of set-ups."

Emma is intrigued by Jefferson's declaration that Toby is 'infected'. "Humans are so used to working out things that are wrong, giving it a scientific meaning," she says.

"Unlike the Doctor, Toby's got no qualms about saying it's the devil," notes Will.

There's a surprise when Zach identifies himself to the mysterious voice. "Ah, another 'Torchwood' reference!" says Emma.

Will is intrigued. "The Torchwood Archive? Queen Victoria really kicked something off, didn't she?"

As the Doctor confronts the disembodied voice of the Beast, Emma is struggling with one of its boasts. "I think the Beast is prone to a little embellishment," she says, scornfully. "Before time and light, my foot! There's an untranslatable language scrawled on walls and a big old sewer hatch that suggests matter was quite well established, thank you very much."

Will ponders this for a moment. "Maybe he was on Terminus before the engine blew?" he suggests. "The truth behind the myth idea is like Azal in *The Dæmons* or Sutekh from *Pyramids of Mars* - an alien who slipped into mythology. Except this Beast seems rather more... godlike."

Whatever this Beast actually is, it is remarkably well-informed about the lives of the crew.

"Love the scene where everyone is teased with their fears," says Michael. "We know all of these characters very clearly already."

Will agrees: "These crew backstories sound fascinating. And Rose will die? Creepy is up to 11!"

"I nearly liked the way the Doctor snapped the crew out of their panic," adds Emma, "but then he started waffling about how 'human' humans are, again. I'm almost glad the Beast interrupted him by snapping the lift cable."

And what are the Ood up to? Michael is amused by their latest antics as they try to break into the control room. "The Ood using boltcutters made me laugh for some reason. It's a very practical way for evil monsters to behave," he chuckles.

"I'm picturing one of them telepathically checking if someone has a flathead screwdriver because it only has a Phillips," adds Will.

The Doctor and Ida go in search of the beast below...

"The Doctor can't bring himself to say there's no such thing as Satan..." – WILL

With all communications with the surface cut off by the Beast, a pressing lack of air and no way back up, the Doctor and Ida come to the conclusion that the only way is down. By abseiling. Into the pit. But the Doctor wants to go alone, which worries Emma. "I don't know what's lonelier, the Doctor being let down into nothingness, or Ida being left behind."

In the base, a plan has been devised to disable the Ood, which involves Rose and the others having a good crawl around some tunnels.

"Ventilation shafts!" yells Michael, delighted. "And they know they are a cliché!"

"But it's a nice reversal of the clichéd ventilation shaft – no ventilation at all," adds Will.

Chris is occupied with baser thoughts as Rose and Toby make their way through the tunnels. "I'd love to be in Toby's position – the 'staring at Rose's bum' bit, not the 'possessed by the Devil' thing," he slobbers.

"Aw. Now we've had the noble sacrifice," says Michael, as Jefferson does the only thing he can do to save the others. "We're getting all the clichés, but still this story feels fresh and real. Poor Mr Jefferson!"

Will agrees. "The different reactions from the crew make them even more believable," he says. "Danny is panicking; Jefferson is more stoic. And because the crew are believable, Jefferson's death is particularly sad and moving."

There's another shock when the Team realise Toby is not as unpossessed as he'd like everyone to think.

"Toby's little turn to the Ood is spectacularly sneaky," gasps Emma. "It's a great reveal as he 'shushes' the Ood chasing them. He must have something horrible up his sleeve," she says.

"So much storytelling in one look!" agrees Will.

"I love that shot of the Doctor hanging in the darkness," says Michael, as the Doctor continues his descent. "And he's recycling his slightly more patronising lecture from *The Dæmons*. Dæmos even gets a namecheck. 'Thienth, Ida, Thienth!'"

Emma is admiring the transition from the fast pace of the chase to the close-cropped shots of the Doctor and Ida philosophising. "It's an abrupt transition, but extremely effective," she says.

"This conversation between them is wonderful," adds Will. "Quiet, understated, religion, beliefs... and a hint of the Doctor's Theme playing underneath it."

Michael agrees. "I love Ida," he says. "'My poor old mum'. Again, these futuristic people seem so very real, despite talk of made up religions. I love the Doctor's reaction to his fate as well. All the better for what he *doesn't* say."

"The Doctor jumping is all a big old metaphor for his adventures really, isn't it?" decides Emma. "Constantly leaping into the unknown!"

Chris has a slightly different take. "It seems less an act of hope or survival, more something to do instead of dying while sitting on his arse," he says.

As soon as the Doctor drops into the vast emptiness, Ida's contact with the surface is restored – and Rose is not too happy to learn of his fate.

"Once again, Murray Gold comes up trumps with the music," says Michael. "The scene where Rose wants to wait for the Doctor is brilliantly scored."

She may not need to worry, though. "The Doc's alive!" yells Chris. "He fell down a pit and he's probably in Hell or something, but he's alive! Yay!"

"It didn't occur to me that it might be Hell," says Will. "I guess I don't think of it as literally 'down'."

Rose has by now been bundled by Zach, Danny and Toby onto an escape rocket, and at the bottom of the pit, the Doctor has finally come face-to-face with the Beast. "Good god, the Beast is fantastic!" marvels Chris. "And just a beast, apparently – its mind is elsewhere, surely? Is it still possessing Toby?"

"Now that's a monster," agrees Will. "Big, old, fiery, horned beastie."

Michael is also impressed. "Knocks Kroll into a cocked hat. I love the Doctor trying to rationalise what he's seeing. That's why he's my hero."

Emma agrees. "He's on the edge of Hell, but he can't bring himself to believe. Desperately trying to apply himself to something he can understand."

"David Tennant is really good here," adds Will, "especially as he's *actually* talking to a green screen!"

"Interesting idea about the Doctor's faith," says Michael. "He deflected the Haemovores back in *The Curse of Fenric* by reciting his companions' names, and he's still got that faith in Rose."

And his faith is not misplaced, as Toby reveals he's still under the Beast's control so it's up to our heroine to deal with him. "Go for it Rose!" shouts Michael, as she unbuckles Toby's seatbelt and shoots him out a window, sending him into space.

"It's a wonderfully dramatic solution," agrees Emma, "with the Doctor smashing the Beast's prison and Rose launching the possessed Toby into the black hole – but it's slightly warped reasoning. I assume that Rose just wanted him out of there, rather than to die with him?" she wonders.

"She wanted to stop him first and foremost," reasons Will, "and having lost the Doctor, might be more inclined to self-sacrifice."

AND YOU SAID...

BLAINE COUGHLAN SAYS, VIA EMAIL

Right from the start, the design of the story hints at deep-rooted scares as the set feels exactly like the industrial run-down environments of *Alien*, the epitome of sci-fi psychological horror and suspense.

SIMON BROMLEY, VIA EMAIL

A great story, with some well-realised characters that you actually *feel* for within in a short space of time. Some stunning effects, especially in creating the Beast. I was a little disappointed when Scooti was offed, but, hey – what can you do? The manner of her death, however, and that image of her floating in space is one that stays with you.

Alas, poor Scooti!

CIAN JAMESON SAYS, VIA EMAIL

Cybermen? Weeping Angels? The Silence? No, after almost fifty years, ventilation shafts – maintenance tunnels, sorry – prove to be more terrifying than ever. These episodes had me as frightened as I'd ever been watching *Doctor Who*.

GREG DUNN SAYS, VIA EMAIL

In the middle of this dark episode comes possibly the most disturbing sequence the series has ever given us, as Toby is possessed by the Beast. Brilliantly lit, scored, directed and played, it is pure psychological horror.

NEIL FEIST SAYS, VIA EMAIL

From the atmospheric sets and the strongest ensemble cast for years, to the Doctor's meditation on why he travels and a killer three-way cliffhanger, the whole story reeks of class.

In Issue 450, *The Time Team* will be watching *Love & Monsters*, and *Fear Her* in Issue 451. Email comments on these episodes to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 12.

It's the end for the planet, though, as it falls into the black hole, taking the unfortunate Ood with it.

"Oh! Sad shot of scared Ood!" sobs Michael.

But of course, it's not the end for the Doctor, who finds a familiar blue box, just when he needs it.

"*Of course* it's down there," says Michael, breathing a small sigh of relief. "I wonder if he knew? There's always a link between them. Love that shot of the TARDIS towing the rocket, too. Very neat."

"We still don't know what the Beast is," admits Will. "We might want answers but there's something oddly satisfying about *not* always getting them."

"A marvellously happy ending, tying up everything," says Emma. "Except for the poor Ood!"

Michael is pleased that the Ood are listed in the record of the fallen. "Mind you, no-one thought too much of them when they were alive," he tuts.

"Well, I loved that," Will declares. "Best base-under-siege crew ever. Scary moments, deep ideas, fantastic effects, and that's a beautiful final scene between the Doctor and Rose."

Emma also loved it. "The tension was held throughout, and it had the best fleshed-out set of characters we've seen yet, a great new alien species, and a fantastic balance of humour and terror."

Chris agrees. "The whole story has been gripping, clever and above all, different – it was incredibly cinematic. And with the Beast's prophecy still ringing in Rose's ears, it seems the seeds of this story have... hang on, was that Peter Kay?!" he gasps.

"And JACKIE'S KNICKERS!", shrieks Michael.

"Hmm, this looks like an *extremely* interesting episode," says Emma. "Bring it on!"

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,507

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 230

ONE OR MORE REGULARS INCARCERATED... 271

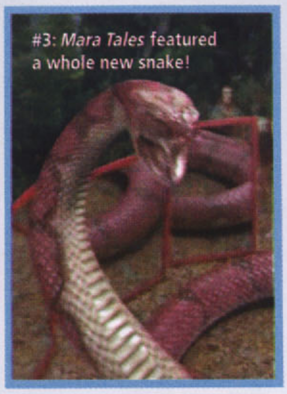
THE DWM AWARDS

THE BEST OF 2011!

MERCHANDISE POLL

Your votes have been counted for 2011's best items of merchandise, and your favourite pages of DWM. So what's top and what's not?

Compiled by PETER GRIFFITHS


#3: *Mara Tales* featured a whole new snake!

#2: *Day of the Daleks* re-imagined

BOOKS FICTION

RANK	TITLE	AVERAGE/10
1	Doctor Who and the Daleks	8.84
2	Touched by an Angel	8.78
3	Doctor Who and the Abominable Snowmen	8.68
4	Doctor Who and the Cave Monsters	8.54
5	Doctor Who and the Auton Invasion	8.53
6	Doctor Who and the Cybermen	8.45
7	Doctor Who and the Crusaders	8.34
8	The Silent Stars Go By	8.03
9	Borrowed Time	8.02
10	Dead of Winter	7.92
11	Paradox Lost	7.79
12	The Way Through the Woods	7.63
13	Hunter's Moon	7.09
14	Sightseeing in Space	6.61
15	Heart of Stone/Death Riders	6.50
16	Alien Adventures	6.35
17	The Good, the Bad and the Alien/System Wipe	6.33

Justin Richards, commissioning editor for BBC Books:
"David Whitaker's *Doctor Who in an Exciting Adventure with the Daleks* was the first ever *Doctor Who* novel, and it's quite something when a book first published nearly 50 years ago wins an award! But then, it's quite a book. In close second place we have Jonathan Morris' *Touched by an Angel*, which deftly encapsulates what today's *Doctor Who* is all about – believable characters struggling to understand themselves in a whirlwind of time travel and beset by frightening monsters. So really, not that much has changed. Both novels are quintessential *Doctor Who*, and both are brilliant. A wise man (well, Gary Gillatt actually) once told me that every prospective *Doctor Who* novelist should have to read *Doctor Who and the Daleks*. And he's right – if you hope one day to write a *Doctor Who* novel – or any novel – then it's a great place to start."

BOOKS NON FICTION

RANK	TITLE	% OF VOTE
1	The Brilliant Book 2012	30.6%
2	Elisabeth Sladen: The Autobiography	23.1%
3	The Dalek Handbook	14.2%
4	The Encyclopedia	12.8%
5	The Big Finish Companion – Volume 1	4.3%
	Others	15.0%

Clayton Hickman, editor of *The Brilliant Book 2012*:
"Woo! I'm thrilled to bits that *The Brilliant Book* made it two-in-a-row thanks to the readers of The Brilliant Magazine. This one, I mean. You got that, right? But how many does it have to win before I get an actual physical award, though...? Thanks so much to the **DWM** readers for making me very happy, and unending thanks to the fabulous Paul Lang and all of our writers and illustrators who put so much work into the book. This honestly is hugely appreciated by all of us."

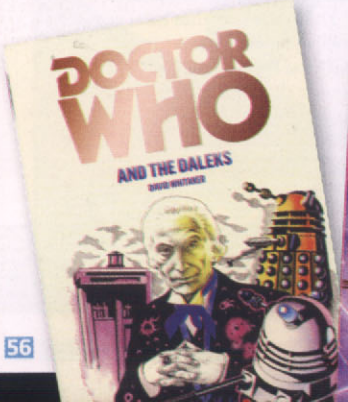
AUDIO DRAMAS (BIG FINISH)

RANK	TITLE	AVERAGE/10
1	To the Death	8.90
2	Lucie Miller	8.67
3	The Silver Turk	8.43
4	Robophobia	8.39
5	Jago & Litefoot: Series Three	8.16
6	Thin Ice	7.90
7	The Cold Equations	7.89
8	Peri and the Piscon Paradox	7.88
9	The Five Companions	7.80
10	Bernice Summerfield: Epoch	7.78
11	The Rocket Men	7.72
12	Tales from the Vault	7.68
13	Gallifrey IV	7.53
14	Heroes of Sontar	7.52
15	Ferril's Folly	7.50
16	The Perpetual Bond	7.47
17	The Witch from the Well	7.43
18	The Elite	7.42
19	The Many Deaths of Jo Grant	7.38
20	The First Wave	7.20
21	The Companion Chronicles: The Specials	7.18
22	Recorded Time and Other Stories	7.16
23	The Feast of Axos	7.16
24	Army of Death	7.13
25	House of Blue Fire	7.03
26	The Crimes of Thomas Brewster	7.03
27	The Memory Cheats	7.00
28	Rat Trap	6.97
29	Crime of the Century	6.93
30	Kiss of Death	6.90
31	The Forbidden Time	6.86
32	Short Trips – Volume III	6.85
33	Short Trips – Volume II	6.79
34	Short Trips – Volume IV	6.78
35	Industrial Evolution	6.76
36	Hexagora	6.75
37	The Children of Seth	6.65
38	The Doomsday Quatrain	6.63
39	The Sentinels of the New Dawn	6.63
40	Earth Aid	6.56
41	Prisoner of the Sun	6.55
42	Animal	6.41
43	Beyond the Ultimate Adventure	5.94

Nicholas Briggs, writer of *To the Death*:
"I'm genuinely indescribably happy that *To the Death* has won. It is representative of everything I always try to achieve in my scripts. *Doctor Who* that hits you like a brick and knocks your emotions for six! And I had such a great cast. I loved them all, even though I killed so many of them. And saying goodbye to Sheridan Smith is the most gut-wrenching emotional upheaval I've ever inflicted on myself in the workplace! It was all very high risk, so I'm so glad it all paid off with our listeners!"

AUDIO RELEASES (AUDIOGO)

RANK	TITLE	AVERAGE/10
1	Torchwood – The Lost Files	8.80
2	The Lost TV Episodes – Collection Three	8.67
3	Genesis of the Daleks	8.49
4	Fury from the Deep	8.32
5	The Stones of Blood	8.23
6	Torchwood: Ghost Train	8.22
7	Serpent Crest: The Hexford Invasion	8.20
8	Inferno	8.14
9	Serpent Crest: Survivors in Space	8.06
10	The War Games	7.96
11	The Sarah Jane Adventures: Judgement Day	7.78



DOCTOR WHO
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DOCTOR WHO
TO THE DEATH
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

TORCHWOOD
THE LOST FILES

#1: The Complete Sixth Series.

12	Torchwood: Department X	7.77
13	The Chase	7.67
14	Ghost Light	7.65
15	The Ribos Operation	7.62
16	Serpent Crest: The Broken Crown	7.57
17	Serpent Crest: Tsar Wars	7.52
18	Eye of the Jungle	7.06
19	The Sarah Jane Adventures: Children of Steel	7.05
20	The Hounds of Artemis	6.97
21	The BBC Radio Episodes	6.86
22	Serpent Crest: Aladdin Time	6.81
23	Blackout	6.47
24	The Gemini Contagion	6.39

James Goss, writer of *The House of the Dead*, the final story in the *Torchwood – The Lost Files* box set:
"Stunned that something I contributed to has won – it was a wonderful project to work on, and it was an honour to be asked by Russell to write the *Lost File* that dealt with the closing of the Rift and have the pleasure of writing for Ianto Jones one last time. I did think when it went out – and my Twitter feed filled up with women saying I'd made them cry – how proud my mother would be."

DVD RELEASES

FAVOURITE RELEASE OF 2011

RANK	TITLE	% OF VOTE
1	The Complete Sixth Series	18.5%
2	Day of the Daleks	13.9%
3	Mara Tales	10.0%
4	Mannequin Mania	9.7%
5	Planet of the Spiders	7.5%
6	Sarah Jane: The Complete Fourth Series	6.0%
7	A Christmas Carol	4.4%
8	The Ark	3.6%
=	Torchwood: Miracle Day	3.6%
10	Revisitations 2	3.0%
	Others	19.8%

FAVOURITE SPECIAL FEATURE

RANK	TITLE	% OF VOTE
1	Night and the Doctor	18.2%
2	Day of the Daleks – Special Edition	8.7%
3	Doctor Who Confidential	6.3%
=	End of the Line	6.3%
=	The Final Curtain	6.3%
6	Audio Commentaries	6.2%
7	Doctor Who at the Proms	3.0%
8	Come in Number Five	2.8%
9	The Monster Files	2.1%
10	Deleted scenes	1.9%
	Others	38.2%

Night and the Doctor.

DOCTOR WHO MAGAZINE

We invited you to let us know what you thought of 2011's issues of **Doctor Who Magazine** and you were keen to voice your opinions! We've counted your votes for your favourite interviews, features, covers, and comic strips as well as your nominations for best overall issue...

FAVOURITE REGULAR ISSUE

RANK	ISSUE	% OF VOTE
1	DWM 440 (Elisabeth Sladen tribute)	30.2%
2	DWM 436 (Nicholas Courtney tribute)	22.5%
3	DWM 442 (Christmas issue)	9.3%
4	DWM 433 (Who Will Die?)	6.3%
5	DWM 437 (The Doctor's Barmy Army)	5.0%
	Others	26.7%

FAVOURITE SPECIAL EDITION

RANK	ISSUE	% OF VOTE
1	Sarah Jane Smith – Volume 2	47.9%
2	Eleventh Doctor Companion: Volume 3	31.9%
3	Eleventh Doctor Companion: Volume 4	20.2%

FAVOURITE COVER

DOCTOR WHO
ELISABETH SLADEN

RANK	COVER	% OF VOTE
1	DWM 440 (Elisabeth Sladen)	21.4%
2	DWM 436 (Nicholas Courtney)	17.4%
3	DWM 442 (Christmas cover)	16.1%
4	DWM 438 (*Let's Kill Hitler*)	7.3%
5	DWM 439 (*The Wedding of River Song*)	5.5%
	Others	32.3%

FAVOURITE INTERVIEW

RANK	INTERVIEWEE(S)	% OF VOTE
1	Tom Baker (DWM 436 and 440)	13.6%
2	Elisabeth Sladen (DWM 440)	13.3%
3	Matt Smith (DWM 430)	8.2%
4	Alex Kingston (DWM 435/436)	7.5%
5	Steven Moffat (DWM 433)	6.4%
	Others	51.0%

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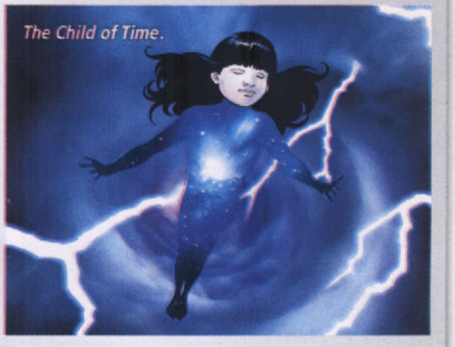
FAVOURITE SPECIAL FEATURE

RANK	FEATURE	% OF VOTE
1	Remembering Elisabeth Sladen (DWM 440)	20.6%
2	Remembering Nicholas Courtney (DWM 436)	12.0%
3	Splendid Chap, All of Him (DWM 436)	0.0%
4	The Doctor's Best Friend (DWM 440)	7.8%
5	The Last Post (DWM 436)	5.5%
	Others	44.1%

FAVOURITE COMIC STRIP

RANK	TITLE	AVERAGE/10
1	The Child of Time (DWM 438-441)	7.65
2	Do Not Gentle Into That Good Night (DWM 432)	7.09
3	Apotheosis (DWM 435-437)	7.06
4	Forever Dreaming (DWM 433-434)	6.74
5	The Screams of Death (DWM 430-431)	6.67

Martin Geraghty, artist of *The Child of Time*:
"Here's the thing – I don't think the **DWM** strip gets the attention it merits amongst its peers, being, as it is, 'a TV tie-in', with the connotations of feather-weight storytelling and photo-ref. Obviously everyone in the know – like you lot! – realises that the **DWM** team produces one of the most intelligent, densely-plotted and literate comics on the market, thanks to the roster of talent on its books. I'm proud to be part of it all and big thanks to writer Jonny Morris for supplying the goods this time round, he made it a joy. Cheers!"



The Child of Time.

FAVOURITE REGULAR FEATURE

RANK (2010 RANK)	FEATURE	AVERAGE/10
1 (2)	The DWM Review	8.54
2 (1)	Gallifrey Guardian	8.48
3 (5)	Production Notes	8.12
4 (–)	Countdown to 50!	8.11
5 (3)	Episode previews	8.02
6 (9)	The Fact of Fiction	7.75
7 (–)	The Time Team	7.75
8 (8)	Galaxy Forum	7.64
9 (4)	Coming Soon	7.61
10 (10)	The comic strip	7.41
11 (–)	A Battle of Wits	7.35
12 (–)	Wotcha!	7.30
13 (12)	Public Image	7.08
14 (13)	Beyond the TARDIS	6.59
15 (–)	Competitions	6.51
16 (–)	Crossword	5.88

"I loved Elisabeth. I loved taking her arm and picking her up. She was very precious to me."

"There was a wonderful innocence about Nick. I was jealous of him..."

THE FACT OF FICTION

DALEK

He thought they were all dead - but one has survived! The Doctor discovers a lone Dalek deep beneath the Utah desert...

Feature by JONATHAN MORRIS

Back in 2005, it was all anybody was talking about. The Daleks were back in the new series of *Doctor Who*. Well, one of them was. And it had been *fantastic*. It could float up stairs. It could 'sucker people to death' with its sink plunger. And most of all, it was scary. Proper, chills-down-the-spine scary, in a way the Daleks hadn't been since... well, since we were children. This story, more than any other, was the one that re-established *Doctor Who* in the public consciousness. It took a monster that had become a laughing stock, a nostalgic joke to be wheeled out on greetings cards and in TV commercials, and *took it completely seriously.* And as a result, it thrilled and terrified a whole new generation of children.

But the process of creating the episode had been a long and arduous one, with the script going through a dozen different drafts. This should not be taken as a reflection on the writer's abilities, except maybe his patience, his tenacity and his willingness to adapt to an ever-shifting brief. Because as *Dalek* was being written, the show's format was still being worked out. What budget was available? What tone should it have? What would the Doctor be like? For a short time it was even uncertain whether it would be possible to bring back the Daleks at all, resulting in a draft of this episode featuring a new monster; the homicidal Sphere.

And now, seven years later, we're in 2012, the futuristic year in which the story was set. Which creates a small continuity problem. Because in *Dalek*, Van Statten doesn't know what a Dalek is, whereas in the real 2012, thanks to this story, *everybody* knows what a Dalek is.

DALEK
FIRST BROADCAST: 30 APRIL 2005

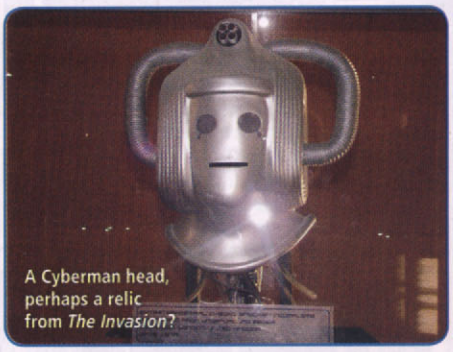
The TARDIS lands in the exhibit room of a museum. Doctor Who (Christopher Eccleston) and Rose Tyler (Billie Piper) emerge. They've been drawn off course by some kind of signal and now they're half a mile beneath Utah in the year 2012. In what appears to be a museum.

- The first five drafts of this story open with a scene from the point of view of an unseen alien creature that is about to be tortured by Simmons. He greets it with the line, "Good morning, rise and shine!" These drafts then continue with Van Statten's arrival before the Doctor and Rose make their first appearance. In drafts two and three, the Doctor and Rose hear the creature screaming, which compels them to investigate, resulting in their capture.
- Until draft ten, the setting was the year 2014, prompting Rose to suggest that they get the numbers for the past nine years' lotteries. The Doctor replies, "Make Saturday nights a bit predictable, wouldn't it?"
- The element of the alien signal was added in draft ten, at the suggestion of executive producer Mal Young, who was unhappy about the TARDIS arriving by coincidence. Draft ten also has the Doctor knowing where they have landed immediately, where earlier drafts had him learning this from Goddard and Van Statten. The Doctor states they are "about three thousand feet" underground which became "about half a mile" in the final shooting script.
- According to executive producer Russell T Davies, this episode was designed as a second 'launch episode', so references to Rose's mother and boyfriend were avoided so it could work as a starting point.

The Doctor and Rose discover alien artefacts including a Slitheen arm and a Cyberman head.

- The Slitheen limb is either a relic of the events of *Aliens of London/World War Three* (2005) or an unseen adventure. The Cyberman's head resembles the type seen in *Revenge of the Cybermen* (1975). The sign beneath it identifies it as an 'EXTRATERRESTRIAL CYBORG SPECIMEN INCOMPLETE RECOVERED FROM UNDERGROUND SEWER LOCATION LONDON UNITED KINGDOM DATE 1979', possibly referring to the events of *The Invasion* (1968). Earlier drafts mentioned a Slitheen skull and the mileometer from the Roswell spaceship was added in draft ten.
- The Cyberman's head clearly makes a strong impression on Rose, as she recalls seeing it in *The Age of Steel* (2006).

The Doctor touches a case, setting off an alarm. Black-uniformed guards rush in and take the Doctor and Rose prisoner.

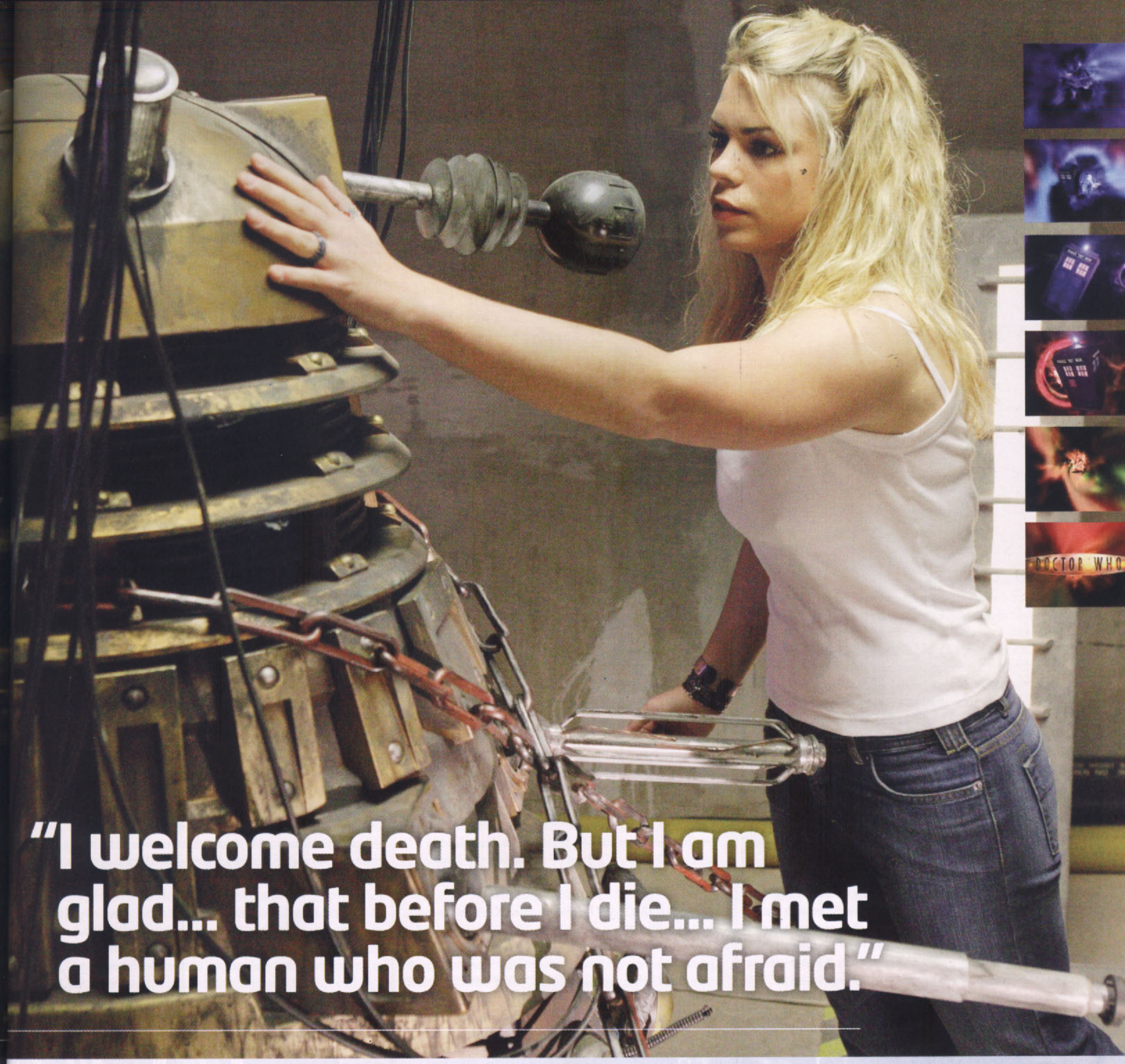


A Cyberman head, perhaps a relic from *The Invasion*?

- In draft six the alarm causes gas to pour in from vents and the guards wear gas masks. Up until draft ten, the script specified that portcullises should fall to trap the Doctor and Rose. As the Doctor has just warned Rose to be careful, he jokes, "Sometimes I get fed up always being right."

A helicopter descends towards us. A tannoy announces 'Bad Wolf One arriving.'

- This is, of course, this episode's reference to the ongoing arc that would be resolved in *Bad Wolf/The Parting of the Ways* (2005). This shot is reprised in a flashback in *Bad Wolf*.
- From drafts three to eleven this scene was more spectacular; it opens with a flattering portrait of the man we later learn is Van Statten. The portrait then shudders and splits in two and we realise that we are looking at the underside of the roof of a vast hangar, as a helicopter slowly descends towards us.
- Two scenes following this were recorded, but then cut. First we meet De Maggio outside the Dalek cell as her fellow guard Bywater runs in telling her that the boss is making a surprise visit. They then start tidying away coffee and pizza boxes. A scene showing guards leaping out of the helicopter was cut before recording, as was a scene with De Maggio and Bywater still frantically tidying. The second recorded-but-then-cut scene introduced Simmons in the Dalek cell wearing a radiation suit preparing to use a drill on the unseen alien. "Talk, you sucker!" The two recorded-but-cut scenes were published in *Doctor Who: The Shooting Scripts (2005)*.
- If these scenes hadn't been cut, eagle-eyed viewers may have spotted that the pizza boxes were from 'Jubilee Pizza', a reference to Shearman's Big Finish *Doctor Who* audio play that inspired *Dalek*. Jubilee Pizza would later feature prominently in the *Torchwood* episodes *Everything Changes (*2006), *Cyberwoman (*2006) and *Combat (*2006) and less prominently in the *Doctor Who* episode *The Lodger* (2010).
- Early drafts of these scenes included the guards betting on when their colleague who has fallen asleep ►



> "I welcome death. But I am glad... that before I die... I met a human who was not afraid."

ESSENTIAL INFO

■ This story is the sixth episode in the 2005 series of *Doctor Who*, and the first to feature the Daleks on screen since *Remembrance of the Daleks* in 1988.

■ The episode was written by Robert Shearman, a prolific and award-winning playwright and author of short stories. *Dalek* was only his second ever broadcast TV script.

■ *Dalek* went through numerous drafts, including a draft which replaced the Dalek with a new enemy, the Sphere. Executive producer Russell T Davies was responsible for draft ten, with the final shooting script being a synthesis of the best of Shearman and Davies' drafts.

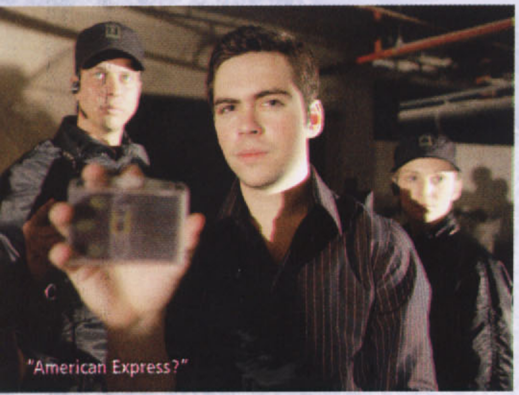
■ In Davies' original pitch document, the story was referred to as *Return of the Daleks* and gave its setting as a secret underground art installation in Utah in the year 2010. The story, about the richest man in the world, Will Fences, torturing a lone Dalek left over from some old invasion, was adapted from Robert Shearman's Big Finish audio drama *Jubilee*, released in 2002 (*Jubilee* involves the Sixth Doctor, Colin Baker, and his companion Evelyn).

■ This story introduces the idea that the Daleks were the Time Lords' enemies in a Time War which resulted in their mutual destruction. It's also the first story in which a Dalek kills somebody with its sucker arm, and the first to feature the bullet-melting Dalek forcefield and rotating middle section.

■ The episode's title was suggested by producer Julie Gardner. As the episode's broadcast coincided with a general election, the *Radio Times* promoted it with a caption proclaiming 'VOTE DALEK' with an image of three new Daleks on Westminster Bridge outside the palace of Westminster in a homage to a familiar image from *The Dalek Invasion of Earth* (1964). In 2008 this cover was voted the best magazine cover of all time by the Periodical Publishers Association. In 2010 the *Radio Times* commemorated another Dalek story and another general election in a similar fashion.

Radio Times
VOTE DALEK!

■ The episode achieved viewing figures of 8.6 million and an extremely impressive 45% audience share, received widespread critical acclaim and was nominated for a Hugo Award. In 2009, it was ranked 15th in **DWM**'s *Mighty 200* poll.



"American Express?"

Henry Van Statten and Simmons indulge in a little Dalek torture.

standing up will fall over, and Bywater remarking that all the guards jumping out of the helicopter "is just showing off," to which De Maggio wistfully replies, "Mind you, they do get to go in a helicopter."

Henry Van Statten (Corey Johnson) parades through his base flanked by minions. One of them, Polkowksi (Steven Beckingham), wishes him a happy birthday before questioning one of his decisions. Van Statten orders for him to be mind-wiped and left somewhere beginning with an 'M'. He immediately replaces him with Diana Goddard (Anna-Louise Plowman) who informs him that there are intruders in the base.

■ Originally – jokingly – called Will Fences, Van Statten was briefly called Hiram Duchesne (in draft three) before taking his surname from the estate agent in Russell T Davies' series *Mine All Mine* (2004). Goddard was named after Shearman's wife, Jane Goddard. Bywayer was named after Shearman's friend Owen Bywater – with whom he produced the fanzine *Cloister Bell* in the mid-1980s.

■ The fact that it's Van Statten's birthday is never mentioned again. In draft three, the idea was that he has been trying to get the Dalek to say 'Happy birthday'. This idea was dropped after draft four.

■ The mind-wipe device, the character of Polkowski, and the 'intruder' joke were additions in draft ten.

Goddard uses her earpiece to talk to Simmons (Nigel Whitmey). He hasn't got Van Statten's 'little pet' talking. He has, however, got it screaming.

■ Simmons telling the Dalek that "This hurts me just as much as it hurts you. Okay, that's a lie" was recorded but cut during editing (see *The Shooting Scripts*).

■ This is the first of several scenes in *Dalek* that can be traced back to the *Doctor Who* audio adventure *Jubilee* (2003) (see box-out, below). In *Jubilee*, the President of the English Empire has a Dalek as his prisoner and has ordered two guards, Lamb and Farrow, to make it talk as part of the celebrations commemorating England's victory over the Daleks. Lamb and Farrow torture the Dalek but it refuses to speak. The best they can manage is to make it scream.

■ The scenes depicting torture in this episode resulted in its DVD release being allocated a '12' rating, which generated a minor kerfuffle in the press which seemed as ludicrous at the time as it does in retrospect.

The Doctor and Rose are taken to meet Van Statten and his employee Adam (Bruno Langley). Adam has bought a new item for Van Statten's collection, a musical instrument. The Doctor demonstrates how to play it. Van Statten, who we learn owns the internet, is intrigued that the Doctor is an expert on aliens and offers to show him his pet.

■ The portrait of Van Statten (or an ancestor who closely resembles him) in his office is a modified version of *Portrait of a Man* or *Mr Tadeusz de Lempicki*, painted by Tamara de Lempicka (1898-1980) in 1928. Van Statten's office is also decorated with the flags of the Netherlands (his surname derives from the Dutch Van Staaten) and the United States.

■ Up until draft ten, the musical instrument was named as an 'atomic manipulator' that makes the air around it vibrate. In draft three, Adam mentions that there were two and he had the other burnt in the furnace to make the one left unique. Also until draft ten, Van Statten fails to make the instrument work.

■ From drafts three to nine Van Statten is credited with having invented the internet (leading, in drafts three to six, to him making a dismissive joke about Bill Gates). Until draft ten Adam explains that they control the communications of the entire world from this base (which ties in with the Dalek later being able to download the entire internet). Unless there is a Van Statten-type figure keeping us all in the dark, no-one does own the internet. Who actually invented it is a matter of definition; the term dates from 1974 and the work of Robert E Kahn and Vinton Cerf (amongst others) in establishing a Transmission Control Protocol.

> **'The replacement for the temporarily unavailable Dalek was to have been a "Sphere".'**

■ Two brief cuts were made to this scene after the episode was recorded; Adam speculating that the instrument is part of a spaceship engine, and Rose saying "You didn't give us an answer, who are you?"

Van Statten leads the Doctor down to the Cage where his pet is kept. He calls it 'the Metaltron'. Simmons offers the Doctor gloves, as the last man who touched it burst into flames.

■ The Metaltron name dates from the first draft of *Dalek*. But shouldn't Van Statten know what a Dalek is, after the events of *Doomsday* (2006) and *The Stolen Earth/Journey's End* (2008), which were set prior to 2012? There are two possible explanations. Either because those events haven't occurred yet in the Doctor's time stream they also have yet to have occurred in the past, or because Van Statten is part of the universe resulting from the crack in Amy's wall (in *Victory of the Daleks* (2010) we discover that Amy has never heard of the Daleks, so presumably everybody else has forgotten about them too).

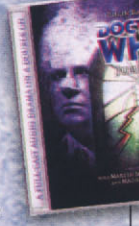
■ Some early drafts have Henry introducing the Doctor to Simmons. "This is the Doctor. Our new alien expert. Don't worry, I'm not getting rid of you. Just want the Doctor's second opinion... *then* we'll get rid of you."

■ A sign on the wall indicates that 'The World Is A Better Place With Geocomtex'. Geocomtex is the name of Van Statten's organisation (not named in any drafts, though draft ten names his company as Telecorp, which is already used by several real companies). The company's name appears throughout the episode, and at the time of writing, its website is still active: *www.geocomtex.net*

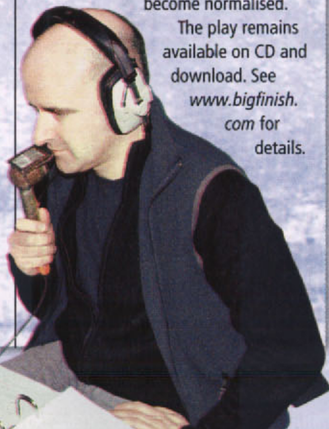
The Doctor enters the Cage. He introduces himself and the lights slam on to reveal a Dalek,

JUBILEE

This *Doctor Who* audio adventure, written by Robert Shearman in 2002 and released by Big Finish in 2003, would later go on to inspire several key elements of *Dalek*. In particular, the ideas of a lone Dalek being held prisoner by humans who are torturing it to try to force it to talk, and the Dalek being able to inspire fear and obedience through cunning rather than brute force. It was also a major factor in Shearman being invited to write for the television series; interviewed in 2005, Russell T Davies said he got the idea for doing a lone Dalek story from *Jubilee*: "So, when I pitched that idea to the BBC, I said, 'I want this to be written by Robert Shearman, because he's very, very good'." In 2004, Shearman was emphatic, "I'd assumed I wouldn't have a chance because I'm still a TV baby, really... I'm only here because of Big Finish." *Jubilee* also served as a very effective audition piece for the actor performing the Dalek's voice, Nicholas Briggs.



While *Jubilee* does contain some ideas that were later incorporated into *Dalek*, both stories contain so many distinct elements that to describe *Dalek* as a re-make would be doing both stories a disservice. *Jubilee* is, in Shearman's words, "about how over-familiarity with the Daleks as television icons has led us to forget the fascism that they symbolised" giving the example of the Daleks being used to advertise Kit-Kat chocolates. The play also revisits aspects of Shearman's play *Easy Laughter*, a black comedy set in a world where the holocaust was successful and fascistic beliefs have become normalised. The play remains available on CD and download. See *www.bigfinish.com* for details.



"Don't look! My wires are showing!"

old, war-torn and in chains. The Dalek screams "Exterminate" and the Doctor tries to flee, only to discover he's been locked in.

■ Up until draft ten, the Dalek recognises the Doctor on sight; in draft ten it identifies him after he introduces himself. This idea echoes a scene in *The Power of the Daleks* (1966) where a Dalek recognises the Doctor, even though he has just regenerated.

■ This scene also echoes one in *Jubilee*, where the Doctor is placed in a cell with a Dalek which awakens, recognises him, and threatens to exterminate him as the cliffhanger to Part One. The Dalek referring to itself as a soldier and requesting orders is also derived from *Jubilee*.

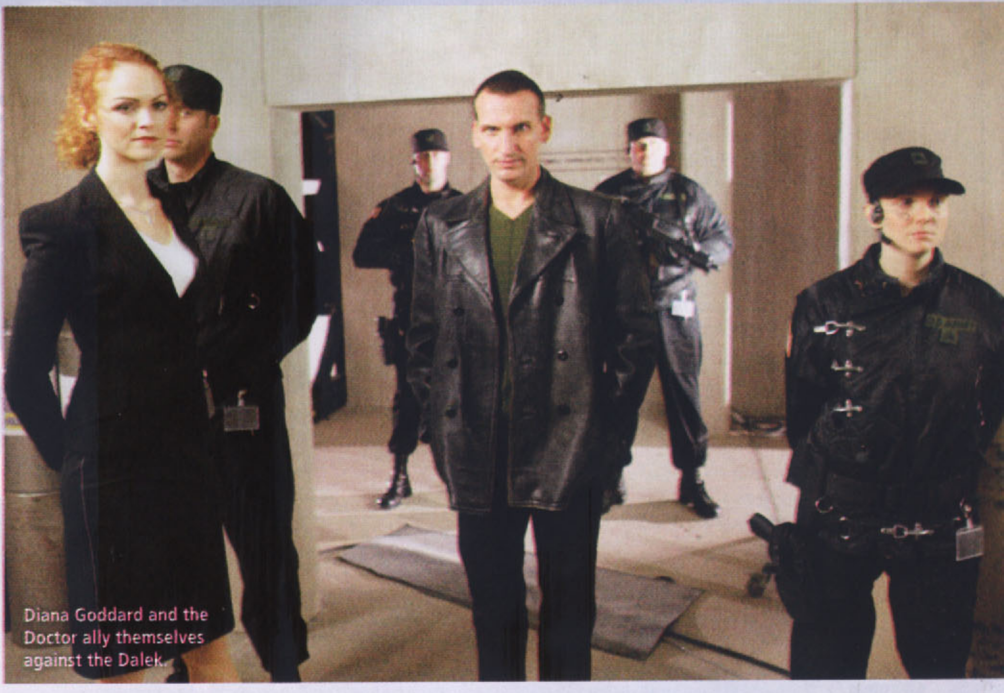
■ The shooting script has the cell door closing *after* Van Statten's line "Don't open that door till we get a result" rather than before it; the scene was re-sequenced during editing.

■ Shearman was initially reluctant to have the Dalek ranting 'Exterminate' feeling that it might be a bit silly. In the first draft, the word only appears four times. Davies told him that he wanted to have kids in the playground saying *Exterminate!* all the time, and in the final draft the word appears nine times.

■ For a brief period in June-July 2004 it looked like it wouldn't be possible for the Daleks to be included in the revived *Doctor Who*, and so Davies came up with a replacement monster for Shearman to use in draft six of the story, sardonically titled *Absence of the Daleks*. This monster was the Sphere, the last of a race that destroyed the Time Lords, its true nature being left as a mystery. The Sphere has a child-like voice and a homicidal nature, giggling "Let's have fun!" as it kills people in gruesome ways. Davies finally used this concept for a monster in *The Sound of Drums* and *Last of the Time Lords* (both 2007) where they were called the Toclafane, the remains of the human race. Davies' original concept drawing for the Sphere can be found on page 365 of *The Writer's Tale: The Final Chapter*, published in 2010.

The Dalek's gun doesn't work. The Dalek asks the Doctor for orders. He is shaken by the encounter and taunts the Dalek about being the last of its race. The Dalek points out that "We are the same" which goads the Doctor into attempting to destroy it by electrifying its chains.

■ In *Jubilee* the cliffhanger is also resolved by the Doctor realising that the Dalek has had its gun removed. The first three drafts of *Dalek* took a similar approach, as the Dalek's gun is on display elsewhere in the museum. In those drafts, when the Dalek requests orders, the Doctor suggests "Some light charity work. Help the old folks."



Diana Goddard and the Doctor ally themselves against the Dalek.

■ This scene also recalls a similar sequence of events in *The Power of the Daleks* where the Doctor attempts to destroy a Dalek, only to be thwarted by the story's villain.

■ Surprisingly, the Doctor's line "I made it happen" (in reference to the destruction of Skaro) first appears in the shooting script and is not in any earlier drafts. Other additions include "You destroyed us?", "I had no choice" and "Why should I [have mercy]? You never did!" The script does not include the cutaway to Van Statten after the line "What the hell are you doing here?", nor does it suggest the shots from the Dalek's point of view or the close-up shots of its eye (which were the idea of director Joe Ahearne).

■ The line "We are the same" echoes a line from part three of *Jubilee* where the Dalek forms an alliance with a human soldier. "You are the same as I. You obey orders. You do not give them."

Van Statten orders two guards, Bywater (John Schwab) and De Maggio (Jana Carpenter) to get the Doctor out of the Cage. He then orders Simmons to make the Dalek talk again.

Elsewhere in the base, Adam shows Rose his workshop. He boasts about being a genius and he and Rose hit it off. He patches into the comms system to show Rose Van Statten's 'pet'. Seeing it being tortured by Simmons, Rose demands to be taken to see it straight away.

■ Up until draft ten this scene included Adam explaining that the piece of spaceship hull is made of a material that can adjust its own weight. He also explains that he's in charge of the 'inanimates'; the creature is an 'animate'.

■ Rose talking about people who say they've been in a spaceship was an addition to the shooting script. In the script Adam claims to have hacked into the Pentagon, in the broadcast episode it is the US defence system. A couple of lines where Rose gets the impression that Adam enjoys watching the Dalek being tortured were recorded but cut.

■ In the first two drafts, Rose asks Adam if Gareth Gates is still in the charts only for Adam to have no idea who she's talking about. This joke is from Davies' original pitch document and refers to the winner of the 2002 *Pop Idol* contest. He has not been in the charts since 2007.

■ Adam mentions that the United Nations has been keeping quiet 'aliens, spacecraft, visitors to the Earth' which ties in with the 'Alien hoax?' headline in *World War Three*. However, it has never been confirmed in the series that the UN (or UNIT) have been doing this; in *The Christmas Invasion* (2005) it's the UK government that is responsible for hushing things up.

■ Adam's workroom is Clive's shed from *Rose* (2005) re-dressed.

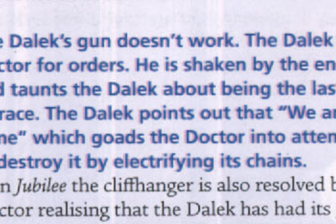
■ The last time she saw him, the Doctor was on his way to visit the creature, so it's a little odd that Rose doesn't wonder where he is.

Going back up in the lift, the Doctor tells Van Statten about the Daleks.

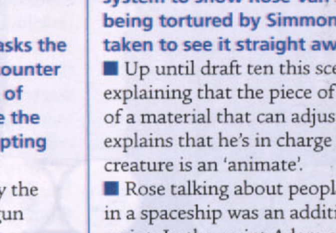
■ This scene was expanded in the shooting script, with the reference to the Dalek having been genetically engineered by a genius and the explanation of how it came to Earth being added. (Earlier drafts included a line about the Dalek having "fallen through time."). Goddard saying there was "No ship, just the Dalek itself" was recorded but cut.

■ Shearman was keen to establish that the Dalek was more of a threat because the Doctor was there. Speaking on the DVD commentary; "I was always aware that the Doctor spent most of the episode upstairs watching it, and I wanted to make it clear that it's his arrival which sets the whole thing off, so that he becomes an integral part of what's going on."

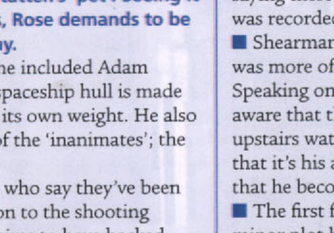
■ The first five drafts of this story address the minor plot hole of why the Dalek hasn't been talking. The Doctor guesses "the only way a creature of such pride could have survived all these years is by cutting itself off from any feelings whatsoever. And now you've made me wake it up. Angry." ►



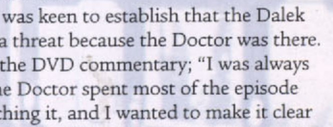
No anchovies for the Metaltron



The boss is out.



Tetris champion of Utah!



Up close and personal!

◄ Van Statten, however, is more interested in the Doctor. Realising the Doctor is an alien, he subjects him to examination, manacled and shirtless.

■ Much of this scene was re-worked in the shooting script, reinstating pre-draft ten explanations that Van Statten has become rich by exploiting alien technology and has discovered a cure for the common cold (cancer in draft six). A reference to the Doctor's 'respiratory bypass', the start of Van Statten's "How d'you think I built all this?" speech, and the Doctor's line, "While you just pervert things" were recorded but then cut.

Adam takes Rose to see the Dalek. It claims to be in pain and dying. Rose touches the Dalek's dome and suddenly the Dalek hums with power and breaks free of its chains!

■ Some small cuts were made during editing here; Simmons imitating Adam's accent after he's claimed to have "Special clearance from Mr Van Statten" and Rose telling Adam she knows a lot more about aliens than he does.

■ In an interview with *Radio Times*, Shearman said that his script was partially inspired by the 1991 film *The Silence of the Lambs* and the idea that Hannibal Lecter remains a threat even when caged because he can get into Clarice Starling's mind simply by talking. This scene, which changed little from the very first draft, demonstrates 'the psychology of the Dalek'.

■ This scene is also similar to one in Part Two of *Jubilee*, where the Doctor's companion Evelyn sneaks in to see the Dalek. In *Jubilee* the Dalek asks her if she has come to kill it or to cause it pain before asking her whether she is frightened of it. It then convinces her to switch off the magnetic field holding it prisoner.

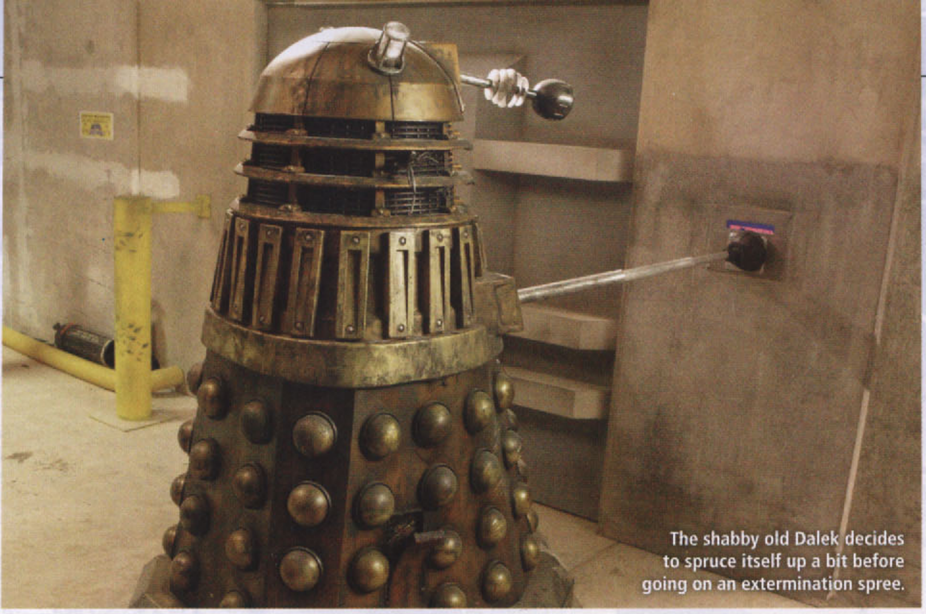
■ In draft six of the story, the Sphere specifically asks Rose to touch it, an element lost from all later drafts. Draft ten added the clarification of "Initiate cellular reconstruction!"

■ A flashback to this scene appeared in *Doomsday* where Rose explains that she brought the Dalek back to life because, travelling with the Doctor, she had soaked up some of the 'background radiation' that the Daleks use as a power supply.

Simmons enters the Cage – and the Dalek grabs his face with its sucker arm. Rose and Adam run out as the sucker stifles Simmons to death..

■ Two speeches were recorded but edited from the finished episode: Adam calling for help – "I think something might have gone a little bit wrong" – and Simmons taunting the Dalek – "Now watch it there, you with your egg whisk and sink plunger, oh, that's scary."

"So long, sucker!"



The shabby old Dalek decides to spruce itself up a bit before going on an extermination spree.

> **'In an interview with *Radio Times*, Shearman said that his script was partially inspired by *The Silence of the Lambs*...'**

■ The idea of a Dalek using its sucker to kill someone first appeared in draft two, where it uses it to force open a lift door and grab a guard. Later drafts had the Dalek lifting Simmons bodily from the ground before killing him. In the Sphere draft, Simmons is killed by the Sphere attaching itself to his head and enveloping him. All the later drafts suggest that Simmons dies from suffocation rather than having his head crushed.

A red alert sounds. Van Statten releases the Doctor. Bywater seals the Dalek in the cell. But the Dalek is free in seconds. De Maggio retreats with Rose and Adam as the Dalek smashes a screen with its sucker arm and drains all the power from the base, and the whole of Utah, and the entire West Coast. Bywater flees.

■ This whole section of the episode remained largely unchanged after draft four, and is a simplification of a more ambitious set-piece from draft three with the Dalek entering the Vault Defences, a room with glass walls and ceiling criss-crossed with lasers. Rather than being destroyed by the lasers, the Dalek uses the energy to rebuild itself and access the internet.

■ The first four drafts also featured Van Statten sending "My congratulations to Simmons." Bywater replies, "He's dead" to which Van Statten responds, "Oh, don't bother then."

The Dalek uses the power to rebuild itself. It also downloads the entire internet. The Dalek joyfully destroys its surroundings.

■ The scenes here were slightly re-ordered during editing; in the shooting script, Bywater runs away in the same scene as the Dalek's destructive spree, whereas in the broadcast episode, his retreat takes place earlier, in the same scene as the Dalek smashing the screen.

■ Should you wish to share the Dalek's joy, the BBC created a game on the official *Doctor Who* website where you get to be the Last Dalek and roam through Van Statten's base, shooting people in orange hazard suits whilst collecting items that restore the Dalek's abilities. The game was created by the firm New Media Collective and was shortlisted for a 2005 British Interactive Media Association award. At the time of writing it can still be accessed at *www.bbc.co.uk/doctorwho/games/lastdalek*

Van Statten orders all guards to the Metaltron Cage. When they get there, they face the Dalek. Bywater is the first to be exterminated. The remaining guards soon share the same fate.

■ Bywater's skeleton is revealed as he is exterminated, a refinement of a similar effect shown in *Remembrance of the Daleks* (1988).

■ The idea that the Dalek is surrounded by a forcefield that causes bullets to melt in the air first appears in the shooting script as a way of avoiding having to put in 'bullet hit' effects during the rest of the episode. In all previous drafts, the bullets ricochet off its casing.

■ In drafts two to five the Dalek unscrews one of the balls in its casing which then floats away. We later discover the ball is a voice-activated mine which has been despatched to the exhibit room to guard the 'weapon' with which the Doctor later confronts the Dalek.

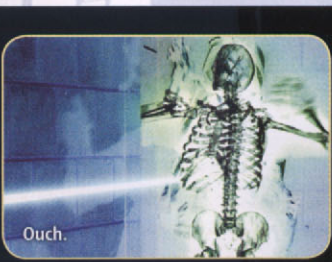
■ Draft five introduces the idea that the midsection of the Dalek can rotate independently; Shearman's wife Jane had pointed out to him that one of the Daleks' weaknesses is that you can creep up behind them.

■ As scripted, we're seeing the dead soldiers as Van Statten tells them "Don't hurt it! I don't want a scratch on its bodywork!" In the finished episode, the soldiers are revealed after Van Statten has received no reply to "Can you hear me? Do you hear me?"

Van Statten shows the Doctor a map of the base. The Doctor suggests they attack the Dalek in force in the weapons testing area.

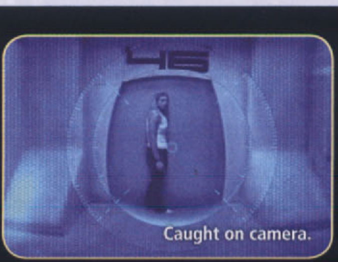
■ As scripted, this scene continues with the "What's your nearest town?" dialogue which was moved

"I want to break free."



Ouch.

"I can see you!"



Caught on camera.

"If you're supposed to be the superior race of the universe, why don't you try climbing – oh."

during editing to after the stairs scene. In drafts ten and eleven, it's 'the cargo bay' rather than 'weapons testing', though from draft two onwards it's referred to in stage directions as the 'killing zone.'

Rose, Adam and De Maggio make it to the stairs at level 53 and climb up. But they discover, to their horror, that stairs are no obstacle to a Dalek. It elevates towards them. Rose and Adam run as it exterminates De Maggio.

■ Interviewed for *Doctor Who Confidential* in 2005, Shearman said "I think one of the biggest jokes in *Doctor Who* is the idea that the Daleks can't really get up stairs... and so the first thing I wrote, just to get it out of the way, was the scene where the Dalek finally gets up the stairs and kills everybody who is taunting it for not being able to do so." Of course, Daleks have always been able to climb stairs; we saw one do it in *Remembrance of the Daleks* and we saw Daleks perched smugly at the tops of flights of stairs as far back as *The Chase* (1965).

■ Until draft ten De Maggio mocked the Dalek with a line deliberately reminiscent of a similar situation in *Destiny of the Daleks* (1979); "If you're so powerful, why don't you come up here after us?" Part of her speech, the line "Maybe we can help you?" was recorded but cut.

■ The question is, though, why are they taking the stairs at all? Why not take the lift? This isn't immediately made clear and could be mistaken for a plot hole. In draft four, however, it is explained that the lift is 'four floors up', that when the Dalek drained the base's power it put all the lifts out of action, and that the Dalek specifically reactivates the lift it takes at the end of the episode. None of these explanations made it past draft six, but you can rest assured that the writer had it all worked out. In the broadcast episode, the simplest explanation is that the lift is working throughout but only goes down as far as level 46, so anybody wishing to visit the Dalek has to first walk through weapons testing and down the remaining seven floors ('The Vault' consists of all the levels from 46 downwards).

Van Statten orders his remaining employees to the weapons testing area. The guard Commander (Joe Montana) is confident he knows how to fight a single tin robot.

■ The dialogue about the nearest town was added during draft two, initially an unnamed town with a population of 50,000 becoming Salt Lake City with a population of one million in draft eight. The Salt Lake City metropolitan area has a population of 1,145,905. Until draft ten, it was mentioned that the city was 100 miles away and that the Dalek could get there in five minutes. Given that we know Van Statten's base is 'under the salt deserts', that places it in the north-west of Utah, in Box Elder County or Tooele County – possibly near the location of the Wendover Air Force Base, where the crews who dropped the atomic bombs in World War II were trained. This would tie in with Van Statten saying that the base was designed as a bunker in the event of nuclear war.

■ The dialogue about the nearest town echoes a similar exchange in *The Power of the Daleks* where the Doctor warns that one Dalek is "all that is needed to wipe out this entire colony."

After Rose and Adam have escaped through the weapons-testing area, the assembled guards, technicians and lawyers open fire on the Dalek. It levitates and fires at the fire alarm, activating the sprinkler system. As water rains down on the guards, the Dalek fires into the water, electrocuting everyone present.

■ This sequence originates from draft two, after Shearman had been asked to include some more spectacular set-pieces by producer Phil Collinson: "He pointed out to me that our first instincts as writers who were fans of the old series was to write too cheaply. This was bigger budgeted *Doctor Who* and we could afford a little bit of action."

■ Apart from the addition of a brief scene of Rose noticing that the Dalek has been watching her, and a few minor tweaks to dialogue, this entire sequence remained unchanged through all successive drafts. Two very short scenes of guards getting ready were removed from the shooting script; at the same time, the Doctor notifying the guards that Dalek is surrounded by a forcefield that melts bullets was added.

■ The inclusion of lawyers is more significant in draft three, as it leads to the demise of Fewell, a lawyer who is employed by Hiram and having an affair with his wife.

The Doctor and Van Statten set to work rerouting power to seal the vault by closing all the surrounding bulkhead doors. The Dalek interrupts them. It has searched for the rest of its species and found nothing. It wants the Doctor to give it orders.

■ This section of the script barely changed after draft four. The only noticeable differences are that until draft ten Van Statten only agrees to help the Doctor after the conversation with the Dalek, and a speech where the Doctor taunts the Dalek about what it found when it downloaded the internet. This speech originated in draft three, was cut in draft ten only to be reinstated with additional sarcasm for the shooting script. It was recorded but then cut.

■ This is the last scene in the episode to resemble one from *Jubilee*. In Part Three of that story the Dalek has the Doctor brought to it and then orders him to give it orders or it will kill him.

The Doctor yells at the Dalek, "Why don't you just die?" The Dalek responds with "You would make a good Dalek." Shaken, the Doctor decides to seal the Vault. He contacts Rose on her phone and tells her to get to level 46 before the bulkheads close.

■ In drafts three and four this sequence was more elaborate. Here, the bulkhead doors are 'ten foot' thick and the power fails as the door is 'barely a metre from the ground'. Adam crawls through and Rose starts to follow him. In the control room, the Doctor rips a grille off the walls and puts some wires together. Rose is under the door when it descends, forcing her to go back.

■ The lines "The Dalek's right behind them!" and "Done it! We have power in the bulkheads!" were switched around during editing.

Adam makes it through the door but Rose is not quick enough. She says her goodbye to the Doctor – "I wouldn't have missed it for the world" – and then the Doctor hears the Dalek crying "Exterminate" and the sizzle of a laser as the phone goes dead.

■ In drafts eight and nine it turns out the Dalek has exterminated De Maggio rather than Rose (in these drafts it is Bywater who is killed on the stairs). Draft ten has the Dalek being unable to kill Rose as a symptom of its changing nature (an idea which appears in earlier drafts, but at a later point in the episode).

Believing Rose to be dead, the Doctor rages against Van Statten.

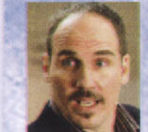
■ This powerful scene remained almost entirely unchanged from draft three, though the idea of having the Doctor smash some of the exhibits was dropped after draft four. The only addition in draft ten is the final line "And you took her down with you. She was nineteen."

But Rose is not dead. The Dalek has failed to kill her and is concerned that when Rose gave it life, it was contaminated.

As Adam arrives in Van Statten's office, the Dalek activates a screen to talk to the Doctor. Either he opens the bulkhead or Rose Tyler will die. The Doctor has realised he isn't prepared to let Rose die and opens the bulkhead. ►

WHERE ELSE HAVE I SEEN...?

COREY JOHNSON (1961-)



Henry Van Statten

Other TV appearances include:

Band of Brothers (2001) as Major Louis Kent; *Beaver Falls* (2011) as Rick Traviata.

Film appearances include:

X Men: First Class (2011) as Chief Warden; *Universal Soldier: Regeneration* (2009) as Colonel John Coby; *The Bourne Ultimatum* (2007) as Will.

ANNA LOUISE PLOWMAN (1975-)

Goddard

Other TV appearances include:

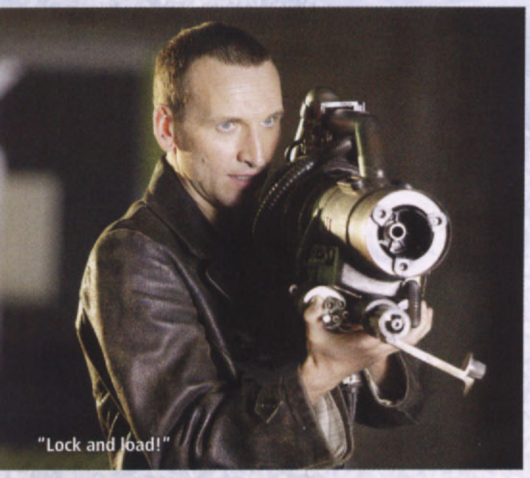
Stargate SG-1 (2000-4) as Doctor Sarah Gardner/Osiris; *Holby City* (2010) as Annalese Carson; *New Tricks* (2010) as Alison Levene.

NIGEL WHITMEY (1963-)

Simmons

Other TV appearances include:

Where The Heart Is (2001) as Conrad Walker; *Casualty* (2003-4) as Dan Wilder; *The Deep* (2010) as Lowe.



"Lock and load!"

The Dalek claims a few more of its 'two hundred' victims.

■ This scene first appears in draft seven; in earlier drafts the Dalek simply cut through the bulkhead, while in draft six, the Sphere takes Rose hostage and threatens to kill her unless the Doctor will come to meet it.

■ A short scene was omitted here in draft ten, of Rose wordlessly reacting to the Dalek saying she is the woman the Doctor loves.

Adam suggests they kill the Dalek with one of the uncatalogued alien weapons in his workshop. Meanwhile, Rose and the Dalek ascend in a lift.

■ Featuring a brief reprise of everyone's favourite lift-ascending shot from *Rose* (2005). Draft ten cuts two lines at the end of this scene; the Dalek saying "Do not leave me" and Rose promising "I won't leave you."

■ There's a beautifully choreographed bit of comedy in this scene where the Dalek nearly hits Rose in the face with its eye-stalk.

The Doctor sorts through Adam's workshop until he discovers a great big space-gun!

■ Earlier drafts had the Doctor building a weapon, initially out of an alien hairdryer (drafts one and two) and then the power drive of a spaceship engine that fires energy bolts. In draft nine this became a cannon-shaped object before becoming a gun in draft ten (which also adds Adam's explanation about Van Statten wiping employees' memories and the phrase 'Lock and load'). Otherwise this scene is essentially unchanged from draft one.

The Dalek and Rose arrive in Van Statten's office. Van Statten cowers before the Dalek, explaining that he just wanted it to talk. The Dalek doesn't kill him. It just wants its freedom.

■ In draft ten a line was added at the beginning with Van Statten telling Goddard she is supposed to protect him. This line was recorded but then cut. The shooting script also expands Van Statten's panicky explanation to the Dalek. In various drafts the Dalek says "I obey" after Rose orders it not to kill Van Statten, but this was cut, presumably because it would have undermined the following scene if the viewer thought that Rose could order the Dalek not to exterminate the Doctor.

■ A brief scene of the Doctor running with his space-gun was moved from a corridor to the stairwell during filming, suggesting that Adam's workshop is located on a lower level.

Rose and the Dalek reach the upper level and the Dalek fires into the roof, allowing sunlight to stream in. The Dalek opens its casing to reveal the creature inside. As it basks in the sunlight, the Doctor arrives, carrying his space-gun.

■ Up until the shooting script this scene was intended to take place in the hangar, with the Dalek shooting a hole in the portrait of Van Statten on the roof.

■ The creature inside is rather different from the Dalek mutants seen in *The Five Doctors* (1983), *Resurrection of the Daleks* (1984) and *Revelation of the Daleks* but it is fairly similar to the blob glimpsed in *The Power of the Daleks*. It is unclear whether it has one or two eyes, but given that the Dalek hybrid in *Daleks in Manhattan/Evolution of the Daleks* (2007) is monocular presumably the mutant is also (which may explain why Daleks only have one eye-stalk).

'Earlier drafts had the Doctor building a weapon, initially out of an alien hairdryer...'

The Doctor wants to kill the Dalek, but Rose stands in his way. She tells the Doctor to look at the creature. It's changing. The Doctor puts the gun down as the Dalek realises it is mutating. It orders Rose to order its destruction.

■ This scene barely changed after draft three; in earlier drafts the Doctor tries to shoot the Dalek but the weapon he was carrying had insufficient power. Draft ten changed the Doctor's line about the Dalek being "Neither Dalek nor human, neither fish nor fowl" to "You're not even that. Rose did more than regenerate you. You've absorbed her DNA." Draft ten also added the Doctor saying that the Daleks destroyed his home, Rose telling him that the Dalek couldn't kill Van Statten and the Dalek feeling "so many ideas, so much darkness." Rose's line about the Dalek only wanting the sunlight was an addition in the shooting script.

■ Draft ten also ended with the Dalek ordering itself to destroy itself. This was changed back in draft eleven to the Dalek ordering Rose to give the order.

The Dalek elevates and detaches its balls to form a spherical force-field. It then destroys itself.

■ The idea of the Dalek elevating and detaching its balls was seemingly decided during post-production, as the shooting script describes it glowing and then exploding, and some shots of Rose being thrown by the explosion into the Doctor's arms were recorded.

■ Of course, this isn't the last Dalek after all. Could it be possible that this Dalek is not self-destructing but is simply performing an emergency temporal shift, like the Cult of Skaro in *Doomsday*? In which case, maybe this Dalek could become the Emperor Dalek seen in *The Parting of the Ways*? When the Emperor describes his ship falling through time, could he be talking about his crash-landing on the Ascension Islands? Could his delusions of divinity be a side-effect of having downloaded the internet? Okay, it's all a bit tenuous, but it's a fun theory.

Meanwhile Goddard has taken charge of the base. Van Statten will soon have his memory wiped and be a brainless junkie living in somewhere beginning with S.

■ This scene was an addition in draft ten. Earlier drafts left Van Statten's fate unresolved or remaining in charge (giving the order to fill the vaults with cement). As it stands, it comes as something of a surprise as we have previously been led to believe all the guards in the base have been killed. However, it seems reasonable that, just as Adam had a contingency plan, Goddard would also have a plan and kept four guards loyal to her out of sight. Or these guards are from the helipad, and regained access to the base after power was restored.

■ Goddard states that 'two hundred personnel' have been killed. As we haven't seen anything like that many people being killed, presumably the Dalek claimed more victims while it was roaming the corridors.

The Doctor and Rose return to the TARDIS. Rose suggests that if the Dalek survived the Time War, maybe some of the Doctor's people did, but the Doctor dismisses the notion.

■ Here we learn the Doctor can sense the existence of other Time Lords and that it "Feels like there's no-one." This turns out to be an ingenious piece of misdirection as we later discover in *Utopia* (2007) that the Master *did* survive the Time War but the Doctor can't sense him because he's used a Chameleon Arch to turn himself into a human. This element was an addition in the shooting script.

Adam rushes in telling them that Goddard is about to fill the base with concrete. Rose persuades the Doctor to take him with them. They depart in the TARDIS.

■ The first nine drafts have Adam explicitly angling to go with them. In the first two drafts this is because he already knows about the TARDIS while in draft three it's because he's already been on a short trip inside it.

■ Draft ten removes Adam saying he came from Peckham and adds the Doctor suggesting he gets the next flight to Heathrow. In this and all later drafts Adam is heard exclaiming "Oh... My..." after he has entered the TARDIS but this was cut from the finished programme (Adam says exactly the same thing as he emerges from the TARDIS in the *The Long Game* (2005)). DWM

FURTHER INFO

DVD
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AVAILABILITY Out now
Also available as part of *The Complete First Series* box set, BBCDVD 1770

SCRIPT BOOK
COMPANY BBC Books
YEAR 2005
AVAILABILITY Available now

GENESIS OF DALEK

BIG FINISH
DOCTOR WHO

Before becoming the on-screen version of *Dalek*, Rob Shearman's script went through 11 earlier drafts...

Below is an outline of the very first draft of Robert Shearman's script for *Dalek*, which at this point was entitled...

CREATURE OF LIES

"Let me introduce you to our guest."

Two guards, Elder and Simmons*, enter a cell containing an alien creature. They are here to make it talk.

In an opulent dining room, Eleanor, an imperious, majestic woman of 50, and her awkward son Adam are being served dinner by their butler Richards. Eleanor tells Richards, "You may serve my husband now," and he starts scraping the contents of the dishes into a bucket.

The TARDIS lands in a museum of alien relics in the year 2014. The Doctor triggers an alarm but then trips the power supply to enable him and Rose to escape.

Simmons is in the process of spooning dog food to the creature when the power is cut. Simmons is briefly trapped within the glass tube that contains the creature and it stabs him. Then the power is restored and Simmons is released, seemingly unharmed.

The Doctor and Rose are captured and taken to meet Eleanor, the owner of the museum. When Rose uses the Doctor's name, Eleanor is thrilled; she knows all about the Doctor.

Richards enters a room containing a coffin-like structure, within which is housed a humanoid form. He feeds it the mashed-up contents of the bucket. "Bon appétit!"

Eleanor informs the Doctor that her husband is the richest man in the world and they are in a base under the Utah desert. As Adam takes Rose on a guided tour, Eleanor offers to buy the Doctor's services in return for a TARDIS. "Already got one, thanks," he replies. "Not any more," Eleanor smiles.

Eleanor takes the Doctor to visit the creature which her husband Henry has named 'the Metaltron'. The Doctor enters its cell. The creature inside the glass tube is revealed to be a Dalek held in place by chains. The Dalek recognises the Doctor and declares that he must be exterminated. But fortunately the Dalek is missing its gun. Then Elder intervenes and ushers the Doctor away at gunpoint.

Adam shows Rose the collection of artefacts which includes the Dalek's gun – an 'alien egg whisk'. She touches it and senses that its owner is in pain. She asks to be taken to see it.

Elder is feeding the Dalek when a tentacle snakes out from its casing and snatches away the dog food can. The Dalek asks Elder to bring it its missing arm so "I can die intact."

Eleanor takes the Doctor to the sickbay to show him what has happened to Simmons. His stabbed arm has started to mutate. Eleanor then leads the Doctor to see her husband Henry in his coffin. He was infected two months ago and now over half his body has changed.

Adam takes Rose to the Dalek. The Dalek convinces her that it needs a donation of genetic material to live. Rose offers her own. She reaches into the Dalek's casing... and screams in pain and collapses.

The Dalek's gun quivers into life, smashing out of its display case.

Adam pulls Rose free of the Dalek moments before it breaks free of its chains.

The Doctor is still with Eleanor when Adam rushes in with the news that the Dalek is asking to see him. The Doctor and Adam hurry to the cell where the Dalek tells them, "I need... orders. You, Doctor... Give me *orders*."

Elder collects the Dalek gun and Simmons goes to Henry's room. He opens the coffin and the infection adds itself to Henry's mutation. As Simmons is freed of the infection, Henry knocks him out. Richards enters and Henry lurches hungrily towards him.

The Doctor tells the Dalek he has no orders for it. "I am alone," replies the Dalek. "So are you. We are the same." The Doctor leaves with Adam and Rose, who is recovering.

In Elder's hand, the Dalek gun has a mind of its own and starts blasting the other guards.

The Doctor tells Adam to persuade his mother to destroy the Dalek. He then examines Rose to find her unharmed; the Dalek took her genetic material but didn't infect her. The Doctor realises that the Dalek is now more powerful as a result; he will have to go back and face it.

Elder enters the Dalek's cell. The Dalek grabs the gun, sucks it into place and uses it to exterminate him. It then leaves the cell, killing everyone in its path.

Adam fails to convince his mother to destroy the Dalek. Learning that it is ascending to the upper levels, Eleanor orders the vault to be sealed. A bulkhead door slams down between the Doctor and Rose.

Eleanor tells Adam, "You've been such a disappointment to us. I wouldn't think you were my child at all, if I'd not been there when you popped out." Henry and Richards enter. Adam appeals to his mutated father. Henry slowly asks his son for help. "Orders. I need *orders*."

The Doctor arrives as a guard attempts to shoot Henry. Henry uses a tendril-like tongue to stab the guard and escapes with Richards. The Doctor tries to convince Eleanor to re-open the vault; the Dalek will be able to cut through the doors anyway, and if it gets to the surface it will be able to signal to the nearest Dalek fleet.

Rose encounters the Dalek in a stairwell. Struggling with its identity, the Dalek tries to persuade her to take its gun to prevent it from killing her. The Dalek is about to shoot Rose when Henry appears, calling the Dalek 'father' and begging for orders. It exterminates him.

The Doctor and Adam return to the museum to search for weapons to use against the Dalek. The Doctor builds a gun out of an alien hairdryer; it only has enough power to be fired once. Simmons enters. The Dalek infection has rejected him, much to his dismay; "I want to be a Dalek!" He attempts to strangle the Doctor, forcing Adam to use the hairdryer gun on him.

With Rose beside it, the Dalek ascends to the upper level and confronts Eleanor. She has one question for the Dalek. In all the time her husband spent with the Dalek, did he ever mention her? "For this you have tortured me?" replies the Dalek, leaving her.

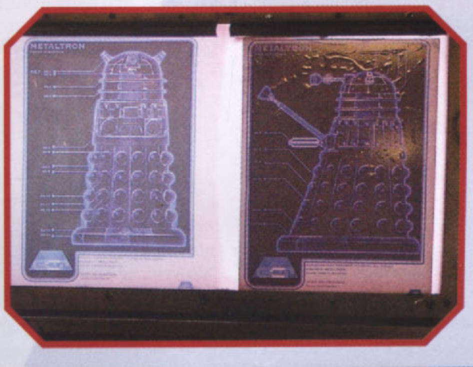
The Dalek breaches the outer wall and sunlight streams in. The Doctor runs towards them brandishing the hairdryer gun, only to find it has run out of power.

Adam tries to comfort his distraught mother. In return, she tells him that she never loved him.

The Doctor explains to the Dalek that it is now part-human from absorbing Rose's genetic material. The Dalek asks Rose to take its gun. Rose does so, and points the gun towards it. The Dalek causes the gun to fire, committing suicide.

Later, in the museum, the Doctor and Rose are about to leave when Adam rushes up to them, asking to go with them. Reluctantly they agree.

Meanwhile, the butler, Richards, has managed to get a helicopter and is now flying across the desert, his face growing over with the Dalek mutation...



* *Named after* Jubilee *actors Steven Elder and Kai Simmons.*

ABSENCE OF THE DALEKS

Draft Six featured a Sphere instead of a Dalek...

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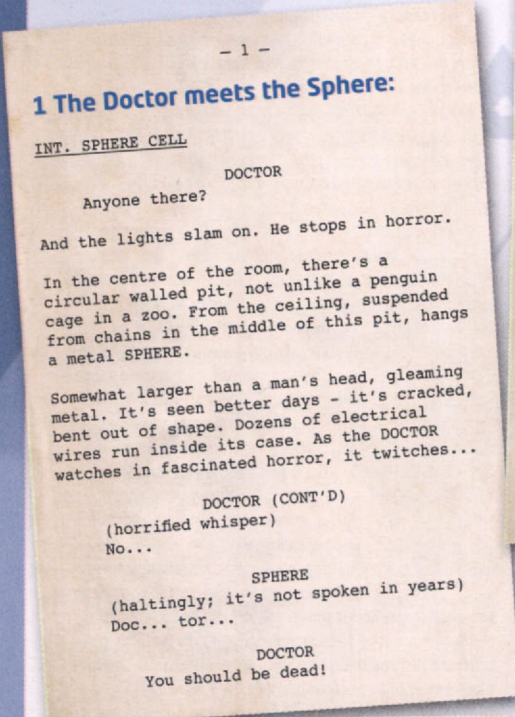


– 1 –

1 The Doctor meets the Sphere:

INT. SPHERE CELL

DOCTOR
Anyone there?

And the lights slam on. He stops in horror.

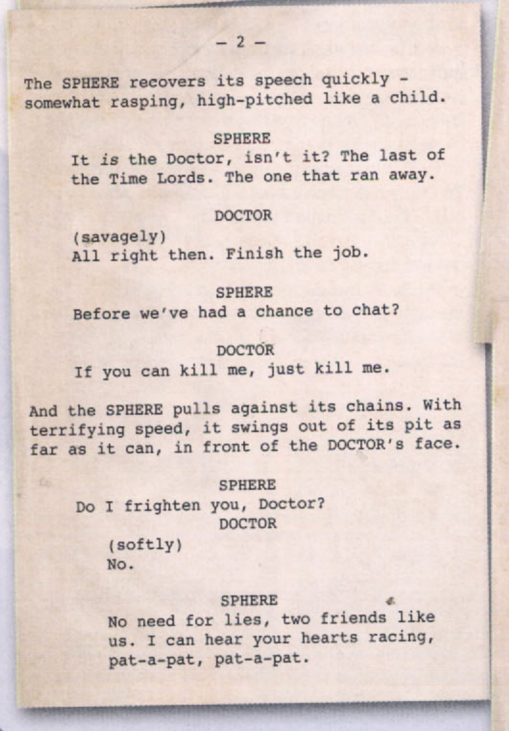
In the centre of the room, there's a circular walled pit, not unlike a penguin cage in a zoo. From the ceiling, suspended from chains in the middle of this pit, hangs a metal SPHERE.

Somewhat larger than a man's head, gleaming metal. It's seen better days - it's cracked, bent out of shape. Dozens of electrical wires run inside its case. As the DOCTOR watches in fascinated horror, it twitches...

DOCTOR (CONT'D)
(horrified whisper)
No...

SPHERE
(haltingly; it's not spoken in years)
Doc... tor...

DOCTOR
You should be dead!



– 2 –

The SPHERE recovers its speech quickly - somewhat rasping, high-pitched like a child.

SPHERE
It *is* the Doctor, isn't it? The last of the Time Lords. The one that ran away.

DOCTOR
(savagely)
All right then. Finish the job.

SPHERE
Before we've had a chance to chat?

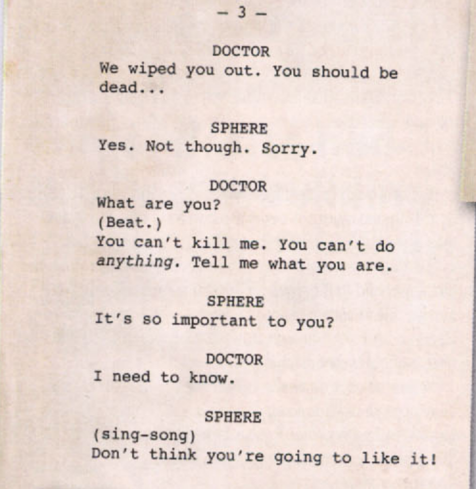
DOCTOR
If you can kill me, just kill me.

And the SPHERE pulls against its chains. With terrifying speed, it swings out of its pit as far as it can, in front of the DOCTOR's face.

SPHERE
Do I frighten you, Doctor?

DOCTOR
(softly)
No.

SPHERE
No need for lies, two friends like us. I can hear your hearts racing, pat-a-pat, pat-a-pat.



– 3 –

DOCTOR
We wiped you out. You should be dead...

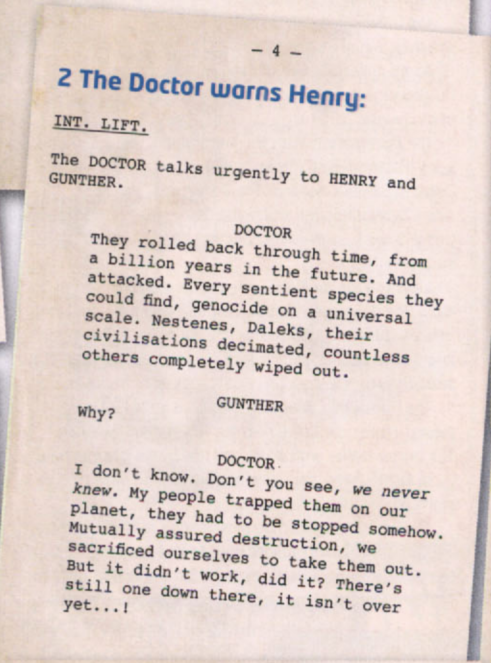
SPHERE
Yes. Not though. Sorry.

DOCTOR
What are you?
(Beat.)
You can't kill me. You can't do *anything*. Tell me what you are.

SPHERE
It's so important to you?

DOCTOR
I need to know.

SPHERE
(sing-song)
Don't think you're going to like it!



– 4 –

2 The Doctor warns Henry:

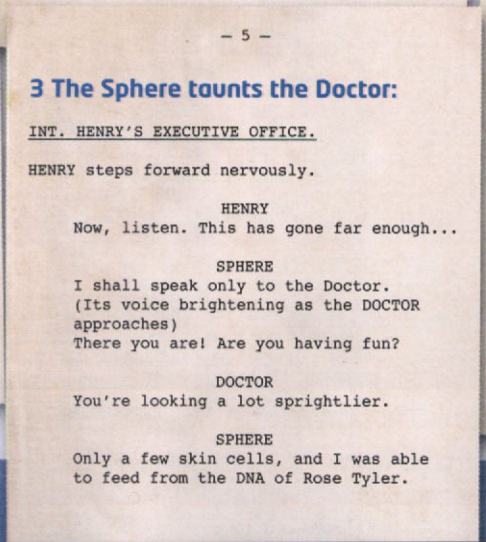
INT. LIFT.

The DOCTOR talks urgently to HENRY and GUNTHER.

DOCTOR
They rolled back through time, from a billion years in the future. And attacked. Every sentient species they could find, genocide on a universal scale. Nestenes, Daleks, their civilisations decimated, countless others completely wiped out.

GUNTHER
Why?

DOCTOR
I don't know. Don't you see, *we never knew*. My people trapped them on our planet, they had to be stopped somehow. Mutually assured destruction, we sacrificed ourselves to take them out. But it didn't work, did it? There's still one down there, it isn't over yet...!



– 5 –

3 The Sphere taunts the Doctor:

INT. HENRY'S EXECUTIVE OFFICE.

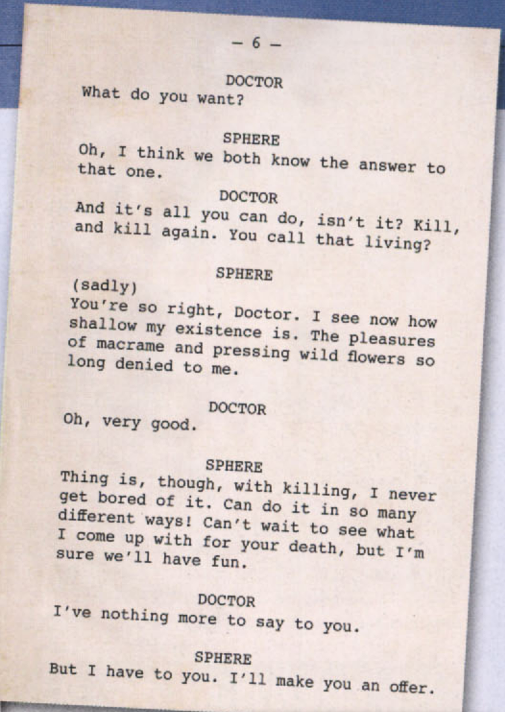
HENRY steps forward nervously.

HENRY
Now, listen. This has gone far enough...

SPHERE
I shall speak only to the Doctor.
(Its voice brightening as the DOCTOR approaches)
There you are! Are you having fun?

DOCTOR
You're looking a lot sprightlier.

SPHERE
Only a few skin cells, and I was able to feed from the DNA of Rose Tyler.



– 6 –

DOCTOR
What do you want?

SPHERE
Oh, I think we both know the answer to that one.

DOCTOR
And it's all you can do, isn't it? Kill, and kill again. You call that living?

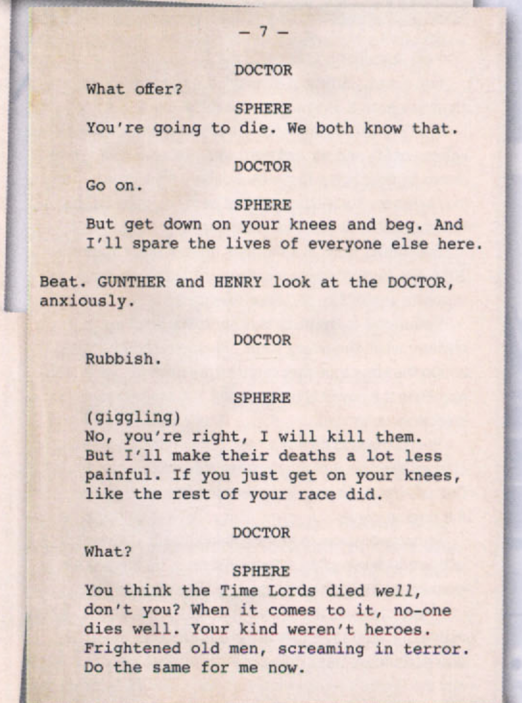
SPHERE
(sadly)
You're so right, Doctor. I see now how shallow my existence is. The pleasures of macrame and pressing wild flowers so long denied to me.

DOCTOR
Oh, very good.

SPHERE
Thing is, though, with killing, I never get bored of it. Can do it in so many different ways! Can't wait to see what I come up with for your death, but I'm sure we'll have fun.

DOCTOR
I've nothing more to say to you.

SPHERE
But I have to you. I'll make you an offer.



– 7 –

DOCTOR
What offer?

SPHERE
You're going to die. We both know that.

DOCTOR
Go on.

SPHERE
But get down on your knees and beg. And I'll spare the lives of everyone else here.

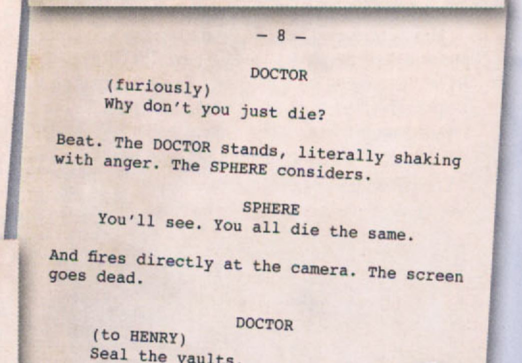
Beat. GUNTHER and HENRY look at the DOCTOR, anxiously.

DOCTOR
Rubbish.

SPHERE
(giggling)
No, you're right, I will kill them. But I'll make their deaths a lot less painful. If you just get on your knees, like the rest of your race did.

DOCTOR
What?

SPHERE
You think the Time Lords died *well*, don't you? When it comes to it, no-one dies well. Your kind weren't heroes. Frightened old men, screaming in terror. Do the same for me now.



– 8 –

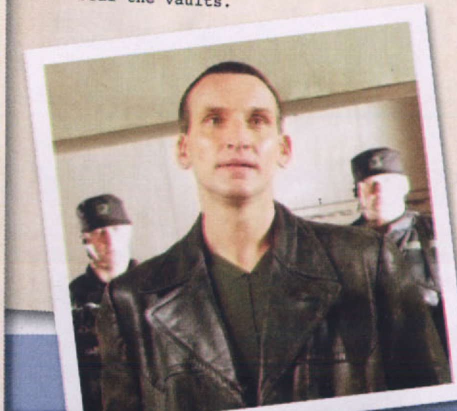
DOCTOR
(furiously)
Why don't you just die?

Beat. The DOCTOR stands, literally shaking with anger. The SPHERE considers.

SPHERE
You'll see. You all die the same.

And fires directly at the camera. The screen goes dead.

DOCTOR
(to HENRY)
Seal the vaults.



EVOLUTION OF DALEK

Robert Shearman: "I wasn't trying to replicate *Jubilee*, but to give *Dalek* a similar tone. And I think that was a mistake, because I ended up with characters and situations that were quite funny out of context, but which distracted from what the episode needed to be. It became clear to me after I'd done the first draft that what was required was not to be too clever-clever, but to just re-establish the Daleks as the iconic enemy of the Doctor. I was so frightened writing that first script that I might be boring, and the Dalek had been overshadowed by that."

DRAFT 2

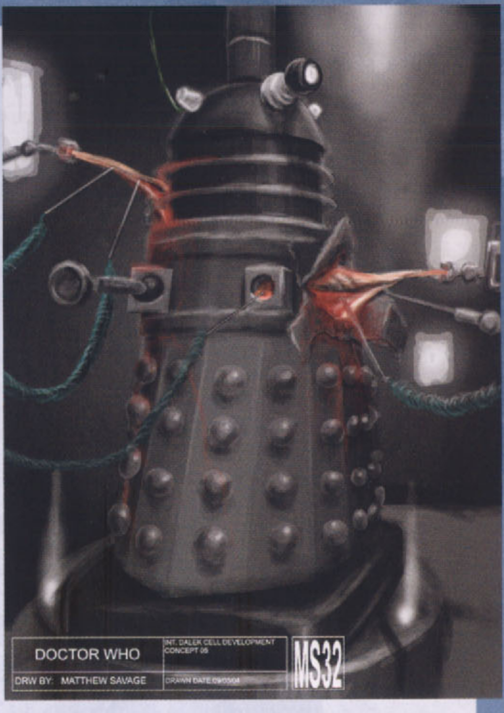
Numerous additions/changes to Draft 1: The Doctor and Rose now hear the creature screaming and investigate. Three more guards are added, called Briggs (after actor Nicholas Briggs), Bywater and Wolff. The characters of Richards and Elder are removed and the characters of Gunther, Eleanor's aide, and Goddard, her secretary, are added. Simmons is now the only guard infected by the Dalek. Adam offers to take Rose to see the creature. When Eleanor shows Henry to the Doctor, she says, "I try to keep his temperature down. Sometimes I keep it up, just to see if it makes any difference." The Dalek now tells Rose that the Doctor destroyed its race. Adam flees from the revived Dalek, which lets Rose go. The "Nearest town? Population?" exchange is added. Goddard is killed by Henry using his tendril tongue. The Doctor and Rose now do not meet again until the final confrontation. Rose escapes with Briggs, Bywater and some guards, while Adam ends up with his mother and the Doctor. After retrieving its gun the Dalek kills Simmons and dispatches a floating Dalek ball. A lift sequence is added; with Rose and the guards there are too many people in it for it to rise, and the Dalek forces its sucker through the doors and suckers a guard's face off. The Dalek then ascends the shaft after the lift, blasting through the floor and causing its occupants to fall out until only Rose, Bywater and Briggs remain. The Doctor permits Henry to infect him in order to gain a telepathic link with the Dalek but it rejects him. As the Dalek kills Bywater he cries, "Why don't you just die!" The 'killing zone' sequence is added. Adam takes the Doctor to the armoury to find a weapon. It is guarded by the Dalek ball which turns out to be a voice-activated mine. The Doctor deflects it with his sonic screwdriver. Eleanor injects Gunther with the infection so she can communicate with the Dalek but it rejects him and he goes to strangle the Doctor. The final helicopter scene is removed.

Dalek builder Mike Tucker [left] and visual effects supervisior Dave Houghton with their creation.

Robert Shearman: "After the first draft I met with Phil Collinson and Phil's biggest stress to me was 'We do have a budget, we really can spend money on this', so I went away to add various action sequences. I wrote loads of different variants knowing that they wouldn't do all of them but that they might pick one or two, like the whole 'killing zone' sequence; in my first draft I had been trying to avoid a lot of on-screen death because I wasn't sure how far to go. The lift sequence wasn't used because lifts had already been done in *World War Three* and *Rose*."

DRAFT 3

Numerous additions/changes to Draft 2: The villains are now the millionaire Hiram Duchesne and his wife Mary-Beth (a former Miss World). All elements of the Dalek infection/mutation sub-plot are removed. The 'new president' scene is added. The character of Goddard is removed and another guard, De Maggio, is added along with a lawyer called Fewell. The musical instrument scene is added; there were two but Adam had one destroyed to make sure the other was unique. Fewell is having an affair with Mary-Beth and has transferred some shares into her name. Adam saying that Hiram invented the internet is added. "What about Bill Gates?" asks Rose. "Oh, dear Bill, he's such a tease," Hiram replies. This draft includes a running gag of Hiram insisting that the Dalek should still be called a Metaltron. When Mary-Beth tells Hiram she wants a divorce he liquidates the company she owns shares in. The Doctor telling Hiram that the Dalek destroyed his race is added. The Dalek now persuades Rose to touch its case. After it is revived, it kills Simmons with its plunger (after lifting him off the ground). The Dalek now fetches its gun from the museum itself. The staircase scene is added; "Like to see it follow us without any legs." A scene set in a room full of lasers is added. The Dalek fires at the reflective ceiling in order to kill the occupants and stands in the middle of the lasers, using their power to rebuild itself and download the internet. The Doctor mocks the Dalek via a monitor: "You'll have to wade through a lot of bare bodies and people arguing about the revival of *Buffy*." The bulkhead scene is added; Adam makes it through, Rose, Briggs and De Maggio don't. The Doctor is furious with Hiram and smashes some of his exhibits. The 'drag the stars down' dialogue is added. De Maggio and Briggs are killed as part of a reduced lift sequence. The Dalek now activates the monitors to show the Doctor the 'killing zone' scene. The Dalek catches up with Rose but finds it can't kill her: "You gave me life. What else did you give me?" The hairdryer is replaced with the drive of a spaceship engine. It requires power, so the Doctor and Adam have to recharge it using the Roswell spaceship stored in the vault. The Dalek opening up to show 'a deformed, wizened little creature' is added.

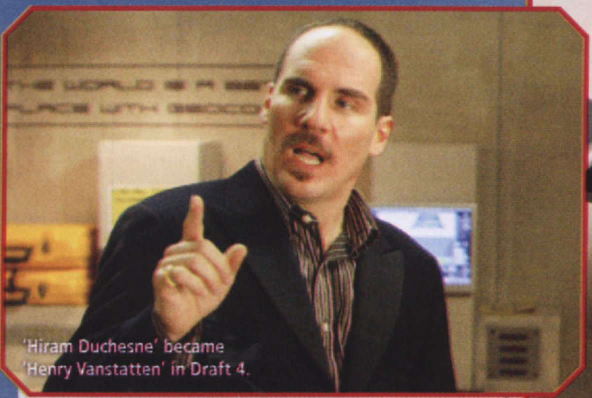


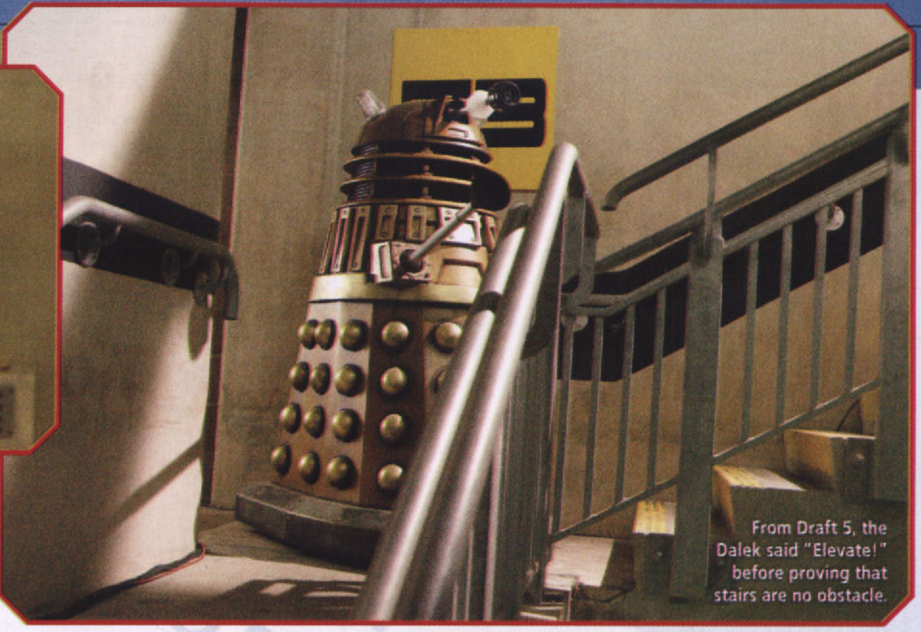
Robert Shearman: "I thought the Metaltron joke was quite funny and am pleased that it survived in some form in the final episode. It was pointed out to me – and I think they were perfectly right – that we were trying to establish the Dalek on BBC TV and that it wouldn't be a good idea to call it by the wrong name all the way through! The bizarre thing about that draft was that I *knew* I was writing in the wrong direction but the draft was due so I had to deliver *something*. That's why it peters out a bit, because I didn't want to use the Roswell spaceship, I didn't want to use the lawyer, he was an annoying sub-plot. What those early drafts lack is the simplicity of just getting a Dalek from A to B. I really believed that for the Doctor to find the gun-equivalent he had to go back down into the basement of the museum, but it added so much fuss that it never really worked, and the idea that they kept the gun upstairs was so much easier." ►

Van Statten's company.
GEOCOMTEX. YOUR FUTURE.

In Draft 3, the Dalek retrieved its gun from the museum itself.

In early drafts, Simmons was stabbed and infected by the Dalek.


'Hiram Duchesne' became 'Henry Vanstatten' in Draft 4.


From Draft 5, the Dalek said "Elevate!" before proving that stairs are no obstacle.

DRAFT 4

Largely a massive cut/simplification of Draft 3: Briggs, Wolff, Mary-Beth and Fewell are removed. De Maggio and Gunther are now female. Hiram is renamed Henry Vanstatten (surname is one word). The Doctor now sets off the alarm in the museum. When Rose asks "What about Bill Gates?" Henry replies, "Don't mention that... boy to me!" and Gunther adds, "It's alright, no-one will mention him again." When Henry introduces his pet he says, "Oh, you'll love him. Whenever I have a bad day, all I need do is pop down and see him, and everything's alright. He's done more for me than eight wives and fifteen therapists." Henry now likes the name Dalek. Rose asks Adam to take her to see the Dalek after seeing it being tortured on a monitor. The Dalek now has its gun from the beginning, it just doesn't work. The Dalek cracking the combination of its cell door is added. The laser room scene is replaced with the Dalek sticking its sucker into a monitor. Bywater is killed in the staircase scene. The 'killing zone' scene now occurs before the vault is sealed. The Doctor is given the "Why don't you just die?" line. De Maggio is exterminated as Rose escapes in a lift. The Dalek follows her and bursts through the floor. The detour to the Roswell spaceship is removed.

Robert Shearman: "The biggest change is when I lose the wife. I think from Draft 4 onwards you can really see that it's *Dalek*. Drafts 1, 2 and 3 are interesting might-have-beens; flabby, with some quite good jokes but not much focus. What was brilliant about working on *Doctor Who* was how much Russell let you have free rein; he didn't ask for a scene breakdown, he just said 'Go and write it and see what happens'. And I wrote it and got some very tactful reactions from the production team and they said what was wrong with it and I went back and did it again and again. The nice thing was that you'd go into a meeting with Russell and he would – in a very cheerful way – savage the script and leave you *excited* to try again. Which was brilliant. That was Russell's great gift, that he's not only a terrific writer but is really good at inspiring the people around him."

DRAFT 5

Minor dialogue tweaks to Draft 4: Henry now calls Bill Gates "That whippersnapper!" The Doctor now goads the Dalek, "I saw it happen. Your entire species wiped out. In a second." Adam shows Rose a piece of an alien spaceship in his workroom. She tells him he reminds her of the Doctor. The Dalek is more self-pitiful with Rose: "I have had no contact for so long. My race is dead. I shall die alone." The Dalek's mid-section can now revolve and it says "Elevate" before going up the stairs. The Doctor now hears what he thinks is Rose being exterminated but no longer smashes the exhibits. The Dalek bursting through the floor of the lift is removed. The Dalek is going to kill Henry until Rose tells him not to. A helicopter take-off scene is added at the end, implying Henry escapes.

Robert Shearman: "I tried really hard to make sure that Rose's position at the end of the story wouldn't seem facile, because there was a danger that the authorial voice would seem to be saying , 'It's wrong to be violent, kids, Rose is right and the Doctor is wrong.' Because I don't know which way I would go, I think they're both right and they're both wrong, and good drama is about setting up two sides of an argument and making both seem understandable and sympathetic."

DRAFT 6 (See also page 66)

Structurally, very few changes, but the Dalek has now been replaced with the sinister alien Sphere: The episode now opens with the Doctor and Rose arriving in the museum. A scene where they are examined with an X-ray machine is added. Henry now says the alien "Just hangs there, sulking." After the Sphere recognises the Doctor there is another scene in the examination room where Henry tortures him. The Sphere specifically asks Rose to touch it and it kills Simmons by enveloping his face in liquid metal. Whenever it kills it giggles, "Let's have fun!" It escapes from its cell by using a built-in chainsaw and then kills the guards using laser bolts. The stairs scene is replaced with Bywater being sliced to death. In order to reroute the power to seal the vault, Henry has to go down to the exhibit room where the Sphere surprises him. The Sphere threatens to kill Rose unless the Doctor comes to it, "For the woman you love." The Sphere then opens up to reveal it is an enormous eye. Rose punches it and the Doctor blasts it with the spaceship drive. After the Doctor and Rose leave, we see that the Sphere made Henry into an exhibit in his own museum 'hands pressed against the glass, as if begging for a freedom he'll never get'.

Robert Shearman: "I approached the crisis quite badly because I was scared. I knew full well that every series of *Doctor Who* has had scripts which have been cancelled and I could see that it was going to happen to me.

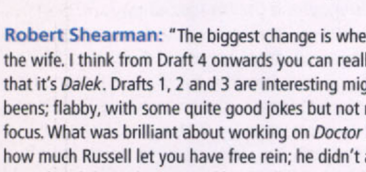
"They needed to get a new script out very quickly. I remember, I went to see Russell in Manchester at his house and he opened the front door to reveal a full-size Dalek in his hallway which I thought seemed a bit like rubbing it in at the time! We sat down and he said, 'Okay, I've got a monster for you' and he drew me a circle and put in a bit of shading to make it 3D. He said, 'I'm bringing this forward from what I imagined the end of Series Three might be' – at that stage we hadn't shot anything of Series *One*, so this was Russell with his long-term plan which he would never otherwise discuss. He talked about how they were these spheres which housed a remnant head, or maybe it was a single eye – I might've got that wrong, I wrote an eye in the script but maybe it should have been a head – and they would be the future evolution of the human race which had eventually destroyed the Time Lords. I remember Russell saying he wanted it to be silent throughout the episode, but I couldn't understand how Rose was going to emotionally bond with a silent metal ball so the one thing I brought to it was that childlike sing-song thing. I remembered a not-very-good *X-Files* episode with a killer doll that said 'I want to play' whenever it killed somebody, and I thought I would do a variant on that with 'Let's have fun.'

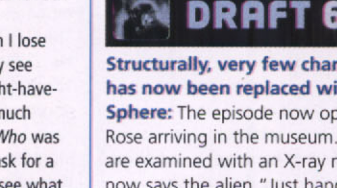
"The big problem was that the Sphere lacked all the iconography of the Dalek, which is why I made it so much crueller and funnier. It was also important to add a sense of mystery, as the Doctor doesn't want it to die because he wants to know what it is. Which of course, we would've found out at the end of the season had we had that version of *Doctor Who* history rather than the one we got.

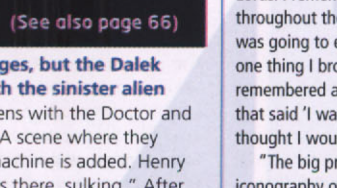
"But writing for the sphere with an absolute character, with a sense of joy of the act of killing, helped me a lot going back to the Dalek. I was able to get a lot more expression into the Dalek, as a result – like the bit where it takes its time to go up the stairs before killing somebody out of pure sadism."

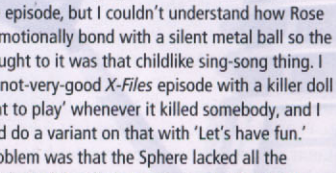
DRAFT 7

Dialogue tweaks and reinstating most of the Dalek material from Draft 5: The Bill Gates reference is finally cut. Adam mentions that Harriet Jones is the Prime Minister. Rose goes off with him because he has


In Draft 7, Rose was seduced by Adam's British TV channels.


The Dalek regenerates.


Rose watches the Dalek's progress.


The final showdown with the Dalek was reworked several times.

On the run!

British TV channels, and Adam boasts about nearly causing World War III by hacking into the Pentagon. Henry boasts about how his collection has made him billions and led to the discovery of a cure for the common cold which he is withholding until the market is ready. The second examination room scene is retained. The Dalek threatens to kill Rose if the Doctor does not open the bulkhead, "For the woman who loves you." The Doctor says "I can't kill her twice" and opens the bulkhead. This draft ends with a shot of the shattered remains of the Dalek in the museum.

Robert Shearman: "The biggest problem scene was the one where Adam and Rose get friendly. I never got it right, because as a *Doctor Who* fan in the 70s and 80s, with that pace, I didn't buy the way modern TV can establish a relationship in one scene. Russell made that scene much better."

DRAFT 8

Minor dialogue tweaks and cuts to Draft 7: Simmons now offers to give the Doctor some gloves before he meets the Dalek as it is "a bit hazardous to the touch." De Maggio is exterminated as part of the bulkhead scene. "The woman who loves you" is changed back to "The woman you love." In the final scene, Adam mentions Henry is going to fill the vault with cement.

Robert Shearman: "I was really keen to do a story in which the villain, at the end of the day, shrugged it off and says 'So?' because it's a story about that sort of irresponsibility. One of my favourite gags in it is the idea that while they're shooting at the Dalek he'd rather the soldiers died because he doesn't want the Dalek damaged, not unlike Harrison Chase in *The Seeds of Doom* (1976). I wanted him alive and well at the end, filling the base with cement. Russell put in the whole mind-wipe thing and I think in *Dalek* that's the only thing which feels purely Russell."

DRAFT 9

Minor dialogue tweaks and cuts to Draft 8: Gunther is renamed Goddard. Rather than having invented the internet, Henry now owns it. Henry's 'therapists' speech is removed along with Adam joking about alien fridge magnets and the Doctor ranting at Henry in the examination room scene. The Doctor now uses a cannon-shaped object against the Dalek instead of a spaceship drive.

DRAFT 10

Substantial reworking of dialogue of Draft 9, whilst leaving many key scenes, along with episode structure and directions, largely unchanged: The TARDIS has now been drawn off course and the story is now set in 2012. Bad Wolf, Polkowski and the memory-wipe are added. Vanstatten is now called Van Statten and makes jokes. Van Statten's first meeting with the Doctor is reworked. Rose quips, "Is it me or is it getting homoerotic in here?" The Doctor's meeting with the Dalek is tweaked; "I watched it happen" is added. Simmons mocking Adam's accent and "Whaddya gonna do? Sucker me to de-" are added. Van Statten saying his wealth is due to exploiting alien artefacts is cut, along with him boasting about his cure for the common cold. The Dalek now drains the power supplies of the whole of Utah. Military jargon is added to the Dalek battle and Bywater is killed as the Dalek emerges. De Maggio is now killed in the stair scene. The 'killing zone' is renamed the Cargo Bay. The explanation that the Dalek is "the ultimate in racial cleansing" is added. Adam's line about the Dalek being unable to climb stairs and the Doctor's orders to the guards are reworked. Rose realising that the Dalek is watching her is added. "You're gonna get rusty" is added and the "*Buffy*" gag is cut. Level numbers are changed from 53 to 49 and from 49 to 46. Rose's "wouldn't have missed it for the world" speech is added. The Doctor now picks up A GREAT BIG BRUTE OF A SPACE GUN! and says "Lock and load!" The final Dalek scene is moved to the hangar where the Dalek shoots the portrait of Van Statten. The final confrontation is slightly reworked; Rose asks the Doctor "What the hell are you changing into?" causing him to drop the gun. Rose refuses to order the Dalek to die so it orders itself instead. Goddard deposing Van Statten is added and the final scene is reworked to have Adam being shocked upon entering the TARDIS.

Inside the Dalek's casing

Robert Shearman: "One of the things that Russell maintained through the first season was that we should take responsibility for our own scripts. I remember in my first meeting Russell saying to me 'I want this to be a writer-led show, this is *your* script.' But, of course, ultimately it has to be a series which is under the stylistic control of one voice. Russell was trying really hard to give us the space to feel that we could take a personal pride in our own episodes which means that when he had to step in to do a polish, I wasn't expecting it at all! Had I known better – had I not been so *naïve* frankly – I wouldn't have thought that it meant that everything I'd written up to that point was a failure, that everything I'd written was awful. My own inexperience floored me. Russell 'Russell-ised' my script and I think, looking back, he did it really, really well. Had it happened a few years later when I was in my mid-40s I'd have thought, 'Brilliant, terrific!' but at that point it just made me think 'Hang on, isn't it my job to be questioning this?' I think I put Russell through a couple more drafts than he wanted, just for the sake of what must've looked like my own ego, but was actually just me wanting to do my job.

"That's my biggest regret: I suspect it must've looked to the production team that I was being pushier than I meant to be – they never said, bless them, but I bet there was the gnashing of teeth! I'm very proud of the episode, especially *because* it's that synthesis of Russell's material and my material that really makes it work. And what Russell did very well in his rewrites was to still capture my intentions and my voice, so it doesn't feel like it's Russell bending it towards his own tone, it's still an off-kilter episode."

DRAFT 11

Minor dialogue tweaks to Draft 10: 'Homoerotic' line, 'racial cleansing' explanation and Rose's 'missed it for the world' speech all cut. Rose now orders the Dalek to kill itself (undoing Draft 10 revision).

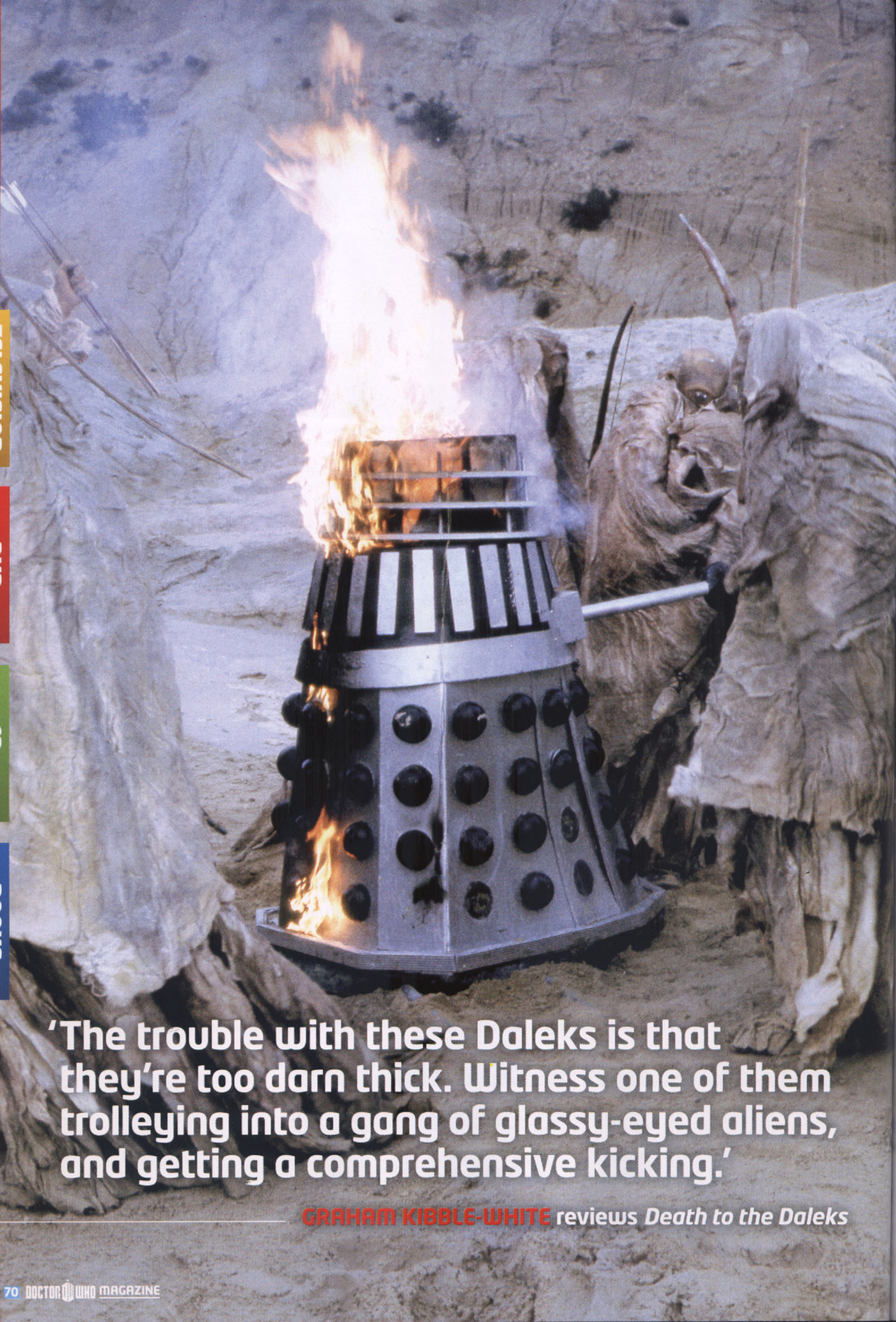
Robert Shearman: "After draft one, where the notes were from Phil and Russell over email, all the notes I had were from Russell, and every meeting I had was with Russell. That was always exciting, because Russell would come up with ideas that we would then reject as well, as part of building a script and making it more robust. It now seems an extraordinarily simple thing, a Dalek in a basement going upstairs to the top.

"Looking back, it was a tremendous compliment that Russell paid me, that he hired me without even meeting me. I could've been a total git! It doubt it would happen now, that they would take someone who was so relatively inexperienced and give him not only an episode to write, but one that was really important for the season structure, the one with the *Radio Times* cover, the one that introduces the lead villain! Had Russell just written to me saying, 'Hey, we really liked *Jubilee*, can I write an episode based on it?' I would've said 'Yeah, sure!' But instead Russell gave *me* that opportunity. It was a tremendous act of generosity that only seems all the more remarkable the more time goes by. I think getting me on board now wouldn't be impossible, but I suspect I'd be a harder sell now than I even was then! When I worked on the show, *Doctor Who* wasn't this massive success, it was a revival of something from the 1980s that was still seen as something of an embarrassment. In a funny way *Doctor Who* has out-classed me, I'm not a well-known screen writer and it's now become such a bigger deal, and I've not kept pace with it.

"It's remarkable, looking back at it, because I think it's probably unique in *Doctor Who*'s history. On that 2005 series, there were 13 scripts written, and *every* script got made. Every single thing that had been planned, script by script by script, actually paid off. I was so certain that it wouldn't't!"

SHOOTING SCRIPT

Numerous minor dialogue tweaks to Draft 11: The scene with the portrait on the hangar roof is cut. A scene with Bywater worrying about getting fired is cut. The word 'sacked' is changed to 'fired' throughout. "Blimey you can smell the testosterone" and the Dalek saying "Help meee-" are added. The Vault is renamed the Cage when referring to the Dalek's cell. Rose telling Adam about people who say they've been inside spaceships is added. The dialogue about the Dalek being created by a genius and falling to Earth on the Ascension Islands are added. Van Statten's boasts about making advances from alien technology and having cured the common cold are reinstated but in a reworked form. "Racial cleansing" is reinstated. The Doctor now warns the guards about the Dalek's force-field. The Cargo Bay is renamed Weapons Testing. The "*Buffy*" gag and Rose's "missed it for the world" speech are reinstated. Van Statten now gives the Dalek several reasons why it was tortured and the final hangar scene is moved to a corridor. An explanation that the Dalek wants sunlight is added, as is the Doctor telling Rose that he knows "in here" that none of his people survived the Time War.



‘The trouble with these Daleks is that they’re too darn thick. Witness one of them trolleying into a gang of glassy-eyed aliens, and getting a comprehensive kicking.’

GRAHAM KIBBLE-WHITE reviews *Death to the Daleks*

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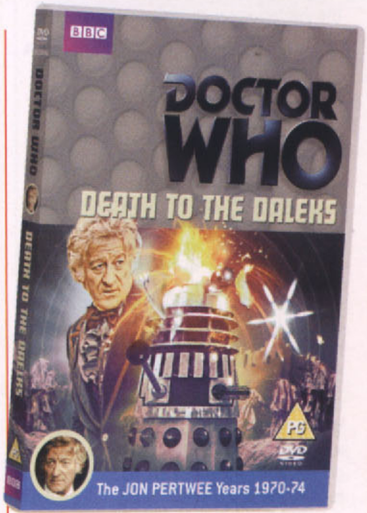
Death to the Daleks

DVD BBC DVD

STARRING Jon Pertwee (the Third Doctor), Elisabeth Sladen (Sarah Jane Smith)
WRITTEN BY Terry Nation
DIRECTED BY Michael Briant
FIRST BROADCAST 23 February – 16 March 1974
RRP £20.42



Pay close attention to *Death to the Daleks* and you might just spot the moment when Jon Pertwee became so cheesed off, he ended up quitting *Doctor Who*.

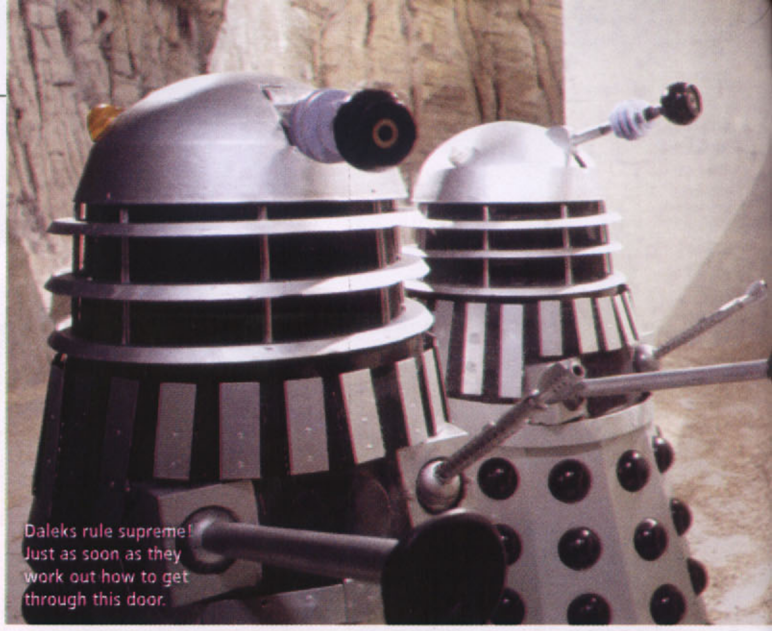
We know this happened at some point during the story's studio days, so it's the VT we must inspect. **DWM** reckons this epiphany most likely took place at the start of Part Three. Here, the Doctor's been knocked onto his coccyx by a giant root. Jon's coccyx – always tricky. Giant roots – well, who would have thought? As he lies there, the actor's gaze momentarily drifts upwards in contemplation. *This has been but the latest indignity!* Location shooting at a pit in Dorset saw Pertwee not only jumped on by an Exxilon hoodie and showered in sand, but, most damning of all, forced into some not-very-natty boots. Now, back at TC4, stripling director Michael Briant has decided to shoot this thing out of story sequence, throwing all into confusion. Enough. It's up to the sixth floor to ask, nay, *demand*, a pay rise.

As Tom Baker can attest, that didn't quite work out, and thus the Third Doctor gave notice. All this came in the wake of producer Barry Letts' own announcement – made during *Death's* readthrough – that he was also leaving the show. Moments of portent seem to cling doggedly to *Death to the Daleks*, like an Exxilon city Antibody giving the standard *Doctor Who* hands-on-shoulders death grip to poor Bellal. Don't worry, we'll keep you abreast of the unfolding events as we go along.

PICK OF THE MONTH!

In the meantime, this is an adventure short on such revelation. True, there is a neat conceit that pops up in Part Two, and we'll get to it in a bit, but in terms of Terry Nation's script, it's workaday *Doctor Who*. That's not necessarily a bad thing. Modish Dalek voiceman Nick Briggs puts it neatly in the documentary accompanying the release, "There's nothing that tastes so much of *Doctor Who* to me as *Death to the Daleks*," so we should probably savour what we've got, particularly as this would be the last time Nation would get to play out his familiar story beats with such vigour. ►

Illustration: Ben Willsher



Daleks rule supreme! Just as soon as they work out how to get through this door.

'There's such love in Arnold Yarrow's performance as Bellal, he's almost *too* good for the role...'

Some of his quirks still work well, such as mysterious hands clutching at bits of scenery in the front of shot while the Doctor and/or companion slouch past. Others, however, feel almost perverse. Sarah's plea to the Doctor, "You won't go away, will you?" plays like a tacit admission that, at this juncture, we know he will do precisely that. Then there are those bits of business which, due to sheer repetition, just feel eccentric. Mining. Why are the Daleks so fixated on that? Wherever they arrive, by Part Three they've got the locals digging. Maybe it speaks of something locked in the subterranean layers of their psyche. They're unconsciously excavating their way back to halcyon days in their underground base on Skaro, where they once frolicked naked in incubation vats, laughing when Caan – he was a nutter, he was! – attached himself to that chap's neck. But now here they are, trapped inside dingy travel machines. It's the notion of 'bunker mentality' taken to its apotheosis.

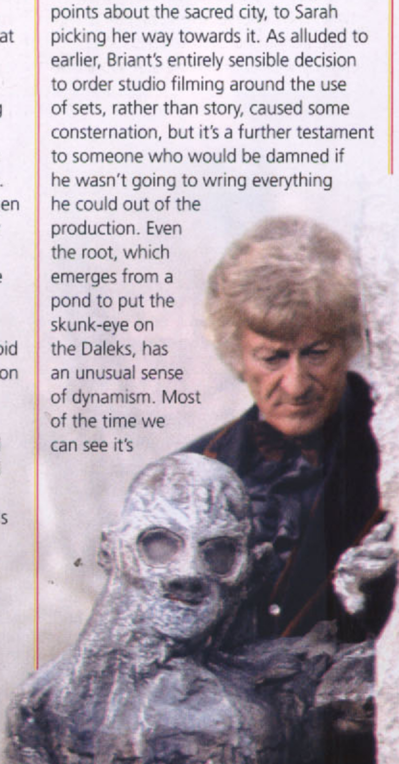
Point of order – isn't it fun how Nation treats the TARDIS? Much as he did during the previous year's *Planet of the Daleks*, he just fills the place with whatever bits and bobs he needs to tell his story – items we've never seen before and will never see again. That means there's suddenly a brand-new light hanging portentously above the console, its sole function to conspicuously conk out when required. This approach also means the Third Doctor, the most David Dickinson of all incarnations, suddenly acquires a rather chintzy sideboard.

While Nation never feels hugely committed to this production, others are grafting hard. Firstly, there's outgoing script editor Terrance Dicks, who from time to time gently nudges his writer to switch off autopilot and try a new route. Rather than making Exxilon one giant petrified forest, why not have it as a desert world? The folks from Earth – let's not make them on the run, let's have them as an established presence with a base camp and everything. And a woman! Who's second-in-command. As Martin Wiggins' info text reveals, that last suggestion... well, Nation wasn't keen. Too fantastical, probably.

The Marine Space Corps (it's thrilling to see how long the writer kept faith with the notion of sticking 'Space' into a thing to jazz it up) are a funny bunch. "We're down to our last pack of sulfagen tablets, Richard," says Jill, inadvertently highlighting the way names in *Doctor Who* can sometimes run counter to the drama. Because what of note could conceivably happen to a Richard? Or, indeed, a Jill? One could potentially avoid this problem by taking the Saward option and have characters swaggeringly address each other by their surnames. But you run the risk of making it sound like we're in a room of ex-public school fags. Alternatively, maybe opt for futuristic monikers. Hmm, that just adds a further layer of artifice, particularly if they don't have the right feel. Sabalom Glitz sounds more like a sparkly balm, while *The Dominators*' Senex, Bovem, Tensa and Etnin are a vet's medicine shelf. Here, our core trio are the aforementioned Jill and Richard, plus Peter – the nicest names there are. The connotation is of a ruddy good group of people, actually. The middle-class at large, they've come to Exxilon seeking the mineral to cure a plague; but if you look around their camp, you'll see that despite these testing times, there's no way they were leaving Earth until they'd got their Space Ocado delivery of purified water and fresh greens. As a result, this reviewer was heartbroken when the Exxilons subsequently broke in to nobble Commander Stewart and ended up with peas all over the floor.

It's notable that this trio all speak in that peculiarly Tom and Barbara Good fashion; wonderful enunciation, well projected and very enthused. "Pass me the *vis-you-all* file, will you Jill?" says Richard, just back from a briefing with the BBC Pronunciation Department. But then there's the fourth member, Galloway. 'Dan Galloway' it says in the credits, but he's too working class for anyone to concern themselves with that. There are signs Peter might be the one to turn rogue ("My father was killed in the last Dalek war," he says, hinting at a grudge), but, to be honest, it was never going to be anyone other than Galloway. He's Scottish, for goodness' sake. Laying it on really thick, Commander Stewart – having fulfilled his slim contribution to the plot – uses his final breath to upbraid the no-better-than-he-ought-to-be subordinate: "You're not fit to command... you're a glory hunter." *And you don't speak nicely like Peter or Richard,* is the bit that goes unsaid.

Enough of the class war. Outside on Exxilon we find another of *Death to the Daleks*' heroes hard at work. Michael Briant's direction, particularly in the early scenes, is superb. His cameras rove around that Dorset quarry in a wonderful half-light, with rising mist completing the allure. POV shots of an Exxilon pouncing on the Doctor, and another being brained by Sarah in the TARDIS, indicate here's someone determined to subvert the show's often pedestrian house style. A further instance sees the action cross-fade from the marines espousing plot points about the sacred city, to Sarah picking her way towards it. As alluded to earlier, Briant's entirely sensible decision to order studio filming around the use of sets, rather than story, caused some consternation, but it's a further testament to someone who would be damned if he wasn't going to wring everything he could out of the production. Even the root, which emerges from a pond to put the skunk-eye on the Daleks, has an unusual sense of dynamism. Most of the time we can see it's suspended by piano wire like some silly *Goodies* prop, but its speed and the sheer height it attains – coupled with some very special sounds from Dick Mills – makes this another sequence that, in the hands of someone else, could have been risible. The 1974 season isn't one of *Doctor Who*'s liveliest, but despite the saggy script, there's *energy* in this story. During its best bits, it positively shines out like the Exxilon city beacon, pulsating majestically to the accompaniment of some fantastic radiophonic farts (again, excellent work, Dick).



When Part One originally aired on BBC1 in 1974, it was followed by another flaxen-haired 'children's hero who adults adore' – Jimmy Savile. On his show *Clunk, Click* (which that week featured, if you will lovely ladies and gentlemen – wow! – "bean bag guest" Mr Bill Cotton) Jim assigned Britain the task of entering into a postal vote to select what Olivia Newton-John should sing as our Eurovision Song Contest entry. However, there was an even bigger decision facing us the next week, as the UK went to the polls. The CON LAB LIB conundrum, however, wouldn't be resolved yet, as a hung parliament was called and Conservative Prime Minister Ted Heath set about trying to talk up an alliance with *The Green Death*'s Jeremy Thorpe and his Liberal Party. It was in these uncertain times that *Death to the Daleks* Part Two played, making it the most politically acute episode of *Doctor Who* ever, with its depiction of an uneasy DAL-HUM coalition between Skarosians and the doughty lads and lady of the Marine Space Corps.

Here is where we reach *Death*'s big idea – a big idea suggested by Dicks, as it happens. The notion of the Daleks losing their ability to exterminate is very neat. It begins with a lovely reversal when, upon realising those bubbling lumps of hate are in every sense armless, the Doctor pads towards them. "KEEP-AWAY! KEEP-AWAY!" they screech, backing off. Alas, the story doesn't do much more than that to explore the idea. How wonderful it would have been to see neutered Daleks still presenting a threat with their talent for politicking. Had David Whitaker been writing this, they would have had a high old time pretending to be supplicant to the Exxilons, while secretly seeding civil war. Nation's Daleks, however, are just too darn thick. Witness one of them trolleying into a gang of glassy-eyed aliens, hopelessly looking for a ruck and getting a comprehensive kicking in the process. Or the one who pathetically hits its own reset switch when it realises Jill's escaped from the internment camp.

Unable to make much of anything out of the concept, 15 minutes or so after finding themselves in this predicament the Daleks are tooled back up again, each packing machine guns that not only shoot the galaxy's most ricocheting bullets (PTAW! PTAW!), but are so alarming they make the picture strobe fearfully whenever they're fired.

Let's cut to *Death to the Daleks*' third star player: Arnold Yarrow as Bellal. He's part of a rebel faction of Exxilons whose most obvious point of difference with the main group seems to be their desire to run around without any clothes on. Perhaps they could have rebranded as XXXilons, eh readers? There's such love in Yarrow's performance, he's almost too good for the role. While most of his alien compatriots spend their time hulking around, sucking their faces in, he's either cowering or cavorting. The bit in Part Four when he and the Doctor have completed their trot through the Exxilon city's puzzle suites, and he rounds the corner to find two teleporting booths, is just marvellous. Yarrow pirouettes and peeps, desperate to exhibit his character's thought process in movement. Every step he makes is to underscore that he is of a different species – more meerkat than man.

That journey into the city, then. It's here the whole this'll-do-ness of the script finally emerges, untempered by good sense or inventiveness. Nick Briggs, again, stomps all over our shtick by pointing out elsewhere on the DVD the intelligence test facing the Doctor and Bellal could very well have been ripped out of that year's *Dr Who Annual*. The only thing that suggests otherwise is they're never once drilled on the subject of Greek myths and legends.

Nonetheless, faced with the traditional endpaper thrill of a maze, our hero seems like a prize plum as he attempts to grapple with the very concept. "There's a point of entry here..." he surmises. Go on, Doctor. You can do this! "An exit..." he continues, "down here." Smart work!

The Floor Tiles of Death merit a similar bout of mystification, with the Time Lord laboriously counselling his new pal in how to cross safely, step by step, rather than simply instructing him not to touch the red ones. Jim Bowen on *Bullseye* managed to tackle aspects of game play far more nuanced than this. And in verse too. From there it's onto a room where an attempt is made on Bellal's mental faculties, and then another room where another attempt is made, albeit now on both. It's entirely fitting that at the points we see the Daleks following in the duo's stead they're absolutely unengaged by the challenges, and trundle straight over those tiles. Some tricks, though, are missed. It would have been fascinating to see from whence their maze-tracing appendage emerged, and who wouldn't have enjoyed watching one Dalek talk another out of a mental breakdown: "ZEG? ZEG! ZEG! DO-NOT-FIRE-YOUR-EXTER-MIN-A-TOR! ZEG! LOOK-AT-ME!"

When *Death to the Daleks* ends, it does so abruptly – Daleks blown to bits, space plague under control, city melted and humans ready to go home. The speed by which it's all wrapped up reinforces suspicions there was never really a whole lot of story in the first place. But what about those other tales that surround it? How did they end up?

Well, Jon Pertwee went on to record two more adventures and then left the show. He'd murmur something about perhaps coming back once the next fella left, but that would never really bear fruit. Barry Letts, meanwhile, *did* return for a funny old stint in the early 1980s.

And the United Kingdom? Edward Heath fails to cut a deal with Jeremy Thorpe meaning that by Part Three of *Death*, Harold Wilson returns for a second stint as Labour Prime Minister, the lights come back on all over the country and the Dalek story enjoys a hike of a million viewers. Meanwhile, Olivia Newton-John travels to Brighton to compete with Sweden's ABBA. Although our hopes were pinned to the lacklustre but life-affirming *Long Live Love*, Olivia sadly met her *Waterloo*... as did those messed-up kids from the Kaled bunker, of course, in the conversely named *Death to the Daleks*. But that wouldn't be the end of either of them. Each would put poor shows behind them and find greater glories just around the corner. Because soon the time would be right for them to re-emerge and take their rightful places as the supreme powers in the universe...

DVD Extras

Beneath the City of the Exxilons is a handsome making-of piece, with lovely Daleky fonts and graphics, plus a terrific Dalek voiceover. Nicholas Briggs is a real cheerleader and thus billed as the 'world's biggest *Death to the Daleks* fan'. In truth, it's clear he's well aware of the story's inadequacies, chortling about its "one or two eccentric moments." Meanwhile, Michael Briant concedes "it's only four episodes long, which is a relief." Where everyone is in total agreement, however, is that Arnold Yarrow is terrific. "Like Derek Jacobi playing Bungle," reckons Briggs. "[He] almost steals it from the Daleks," says Julian Fox (who played Peter). "I was surprised to see how well it stands up," admits man-of-the-hour Yarrow, "particularly the bits involving myself."

On the Set of Dr Who and the Daleks is slight, but lovely. Using silent film trims from a 1965 edition of *Movie Magazine*, it features more behind-the-scenes sequences, this time from the first Peter Cushing Dalek film. While he and Roy Castle mess about with a song and dance routine, actor Jason Flemyng – son of director, Gordon – explains why the footage means so much. "To see my dad there is very, very moving."

Culled from 2003's *Doctor Who Night*, *Doctor Who Stories* presents extended interviews with Dalek operators John Scott Martin and Nicholas Evans. The latter enjoys the best anecdote, which involved manoeuvring his casing over a pavement grill during *The Dalek Invasion of Earth* so he could sneakily perform a variant of the metal meanies' usual function and UR-IN-ATE!

In the commentary booth, Toby Hadoke is joined by Julian Fox plus Michael Briant, Dalek operator Cy Town, assistant floor manager Richard Leyland, costume designer L Rowland Warne and special sounds maestro Dick Mills. Things to note: Town is in that small but perfectly formed club of people who pronounce the Third Doctor's surname 'P'twee', Mills likens his approach for layering sound to the opening titles of *Are You Being Served?* ("[It's] ladies' underwear, then down to kitchens"), Briant cried when he first watched back the footage of Root vs Dalek, and adds that, back in the 70s, doors that opened vertically were "new and exciting."

Finally, we venture onto the story's set in *Studio Recording*. It's December 1973. Christmas is coming, but the atmosphere is not so merry. There's very little banter between takes – the best it gets is an aborted attempt at having Daleks whisper conspiratorially, which is hilarious. Instead, the most prominent sound is the buzz of fierce carpentry a little in the distance. This sombre mood has been set by Jon Pertwee who's thoroughly discomfited. "It's very hard to pick up there like that," he says, struggling to get going from a cue. "It's very hard to pick up from that point?" parrots production assistant Chris D'Oyly-John. "Well," huffs Pertwee, "it's not easy." A later sequence sees him confiding in his co-stars playing the human party: "I've been sitting here for an hour not doing anything, and then suddenly... 'Boom, boom, you're into it'." That's how you know the Third Doctor's in *real* trouble. He tells it to the marines.

GRAHAM KIBBLE-WHITE

The Crimson Hand

COLLECTED COMICS Panini

FEATURING The Tenth Doctor and Majenta Pryce

RRP £15.99

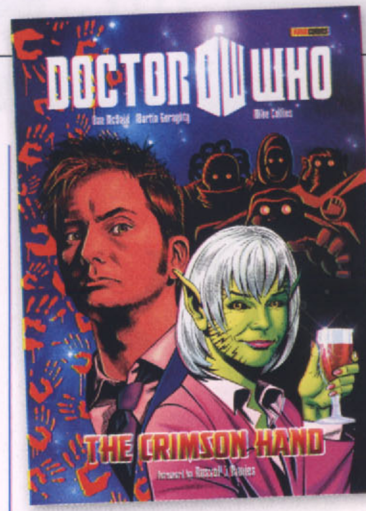
They're back! After an enforced hiatus of a couple of years, **DWM**'s range of collected comics returns with this pleasingly chunky volume containing the Tenth Doctor's final strips.

Originally printed in 2009 and 2010, these stories fit neatly in the gap between David Tennant's last full series and the Specials leading up to the regeneration. Freed from the constraints of having the Doctor travel with a TV companion, the strip presents us with the fascinating character of Majenta Pryce.

Majenta's story (or arc, if you must) is at the heart of this collection and she's a worthy addition to the long line of comic strip-only companions which started with the Doctor's *other* grandchildren, John and Gillian.

Initially seen in the one-off strip *Hotel Historia*, Majenta ends up in prison thanks to the Doctor's putting paid to her time-travel scheme, so their relationship gets off to quite an unusual start. Luckily for him, Majenta has no memory of the Doctor when he pops up later on to rescue her from a particularly nasty space gulag in *Thinktwice*. She regains some of her memories, but nothing from before her scheme at the hotel. Majenta's desire to find out who she is leads her to join the Doctor on his travels, only she treats him more as a chauffeur. It's a fun take on the companion role and fits in neatly with the Doctor's onscreen decision to travel alone.

Majenta is amoral, sarcastic and cynical. Of course, even she can't help but be changed by the things she experiences on her travels. It would be lovely to see her again. (Hint, hint, Tom and Scott!)


DOCTOR WHO
Dan McDaid Martin Geraghty Mike Collins
THE CRIMSON HAND
Foreword by Russell T Davies

'Majenta Pryce is amoral, sarcastic and cynical – but even she can't help but be changed by her travels...'

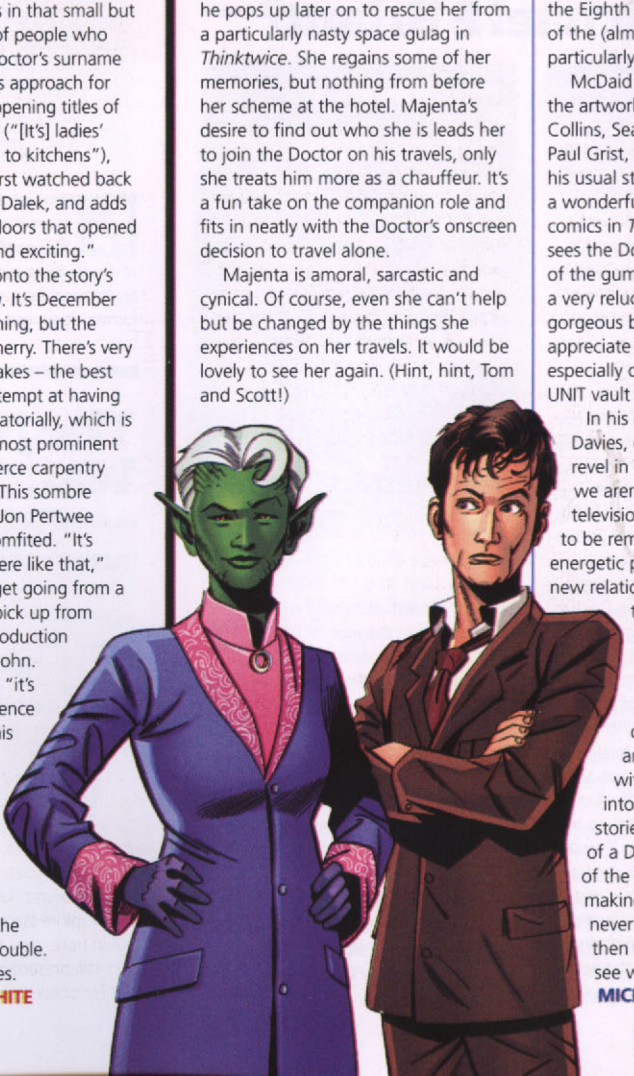
Writer Dan McDaid gives the stories an admirably broad scope, letting the Doctor and Majenta truly roam the Universe. Along the way, McDaid artfully drops clues and hints about Majenta's past, giving the strips a breadth and drive they haven't fully been able to embrace since the end of the Eighth Doctor's era – the bravery of the (almost) silent *Onomatopoeia* is particularly enjoyable.

McDaid is supported admirably by the artwork of Martin Geraghty, Mike Collins, Sean Longcroft, Rob Davis and Paul Grist, with James Offredi doing his usual stunning colour work. There's a wonderful pastiche of detective comics in *The Deep Hereafter*, which sees the Doctor embracing the world of the gumshoe and Majenta playing a very reluctant femme fatale. This is a gorgeous book, which really lets you appreciate the detail in the artwork, especially one particular scene in a UNIT vault from *The Age of Ice*.

In his introduction, Russell T Davies, celebrates the chance to revel in Tenth Doctor stories which we aren't so familiar with from television, and it certainly is a treat to be reminded of David Tennant's energetic performances and a sparky new relationship with a very different type of companion. The last page of the strips provides a fitting tribute to him.

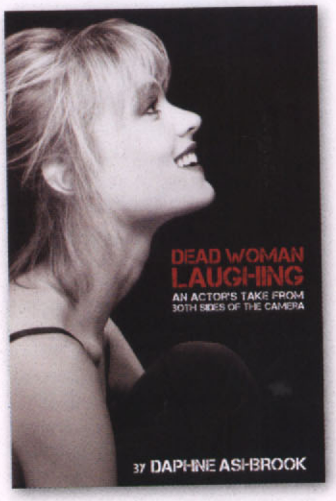
The book is rounded off with a fascinating commentary from McDaid and his collaborators, packed with unused ideas and insights into the development of the stories. It's the **DWM** equivalent of a DVD extra, and an example of the care that has gone into the making of this book. If you have never dabbled with **DWM**'s strip, then this is the perfect excuse to see what you've been missing.

MICHAEL CREGAN



Dead Woman Laughing

BOOK Hirst Publishing
WRITTEN BY Daphne Ashbrook
RRP £11.99



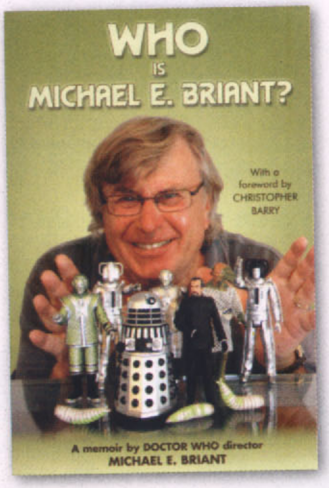
Daphne Ashbrook first came to the attention of *Doctor Who* fans as companion Dr Grace Holloway in the 1996 *Doctor Who* TV Movie, made in Canada. She begins her memoirs lying on the floor of the TARDIS Cloister Room with an attack of the giggles, and as a warning to the director, blurting out the title of this book. Ashbrook reviews her life through a series of deaths – those she calls 'Near' Near Deaths… (the times she considers she's almost died for real) and her 'On Screen Deaths'. Childhood appears particularly stressful and 'Near' Near Deaths rack up with alarming regularity. Ashbrook's style is loud and confident, with plenty of brash "Congrats!" and "Go figure!" afterthoughts, and although she tells her story in a rough sort of order, you get the feeling if anything occurs to her she writes it down there and then.

The TV Movie takes up more time in this autobiography than the majority of Ashbrook's TV work, but things move on soon enough. Despite the TV Movie being made as a pilot for a potential TV series, we hear nothing about how Ashbrook felt when this didn't happen. It was a job that came her way – a largely enjoyable one, but a job nonetheless. She writes euphorically about her place in the programme's history, but she's equally generous elsewhere about other things.

Dead Woman Laughing is an entertaining Hollywood book first and foremost, and a *Doctor Who* one in passing. **VANESSA BISHOP**

Who is Michael E Briant?

BOOK Classic TV Press
WRITTEN BY Michael E Briant
RRP £12.99


WHO IS MICHAEL E. BRIANT?
With a foreword by CHRISTOPHER BARRY
A memoir by DOCTOR WHO director MICHAEL E. BRIANT

So, who *is* Michael E Briant? And why has he written this very readable and very nicely presented book? Well, he was one of the production team on *Doctor Who* during the 1960s and 1970s, working his way up from lowly assistant floor manager on *The Smugglers* to direct no less than six adventures, including much-loved favourites like *The Sea Devils* and *The Robots of Death*. But also, he's a passionate sailor, and the closing chapters of this memoir covering his life on the briny offer incidents such as encounters with Somali pirates which are more fascinating than any brush the Doctor ever had with Exxilons or Vogans.

Michael has a mind for all things mechanical – or rather how to *achieve* some effect or other. Many of his recollections about *Doctor Who* and his direction on other classic television series are very much focussed on the practicalities of crafting an effect or a look as opposed to commentary on narratives, characters or casts. Stand by for a tome crammed with helicopters and boats rather than salacious gossip about friends and colleagues. Indeed, much of the time there is very little background painted about Michael the man, a figure who for much of his career ceases to exist until summoned to a television studio to undertake another project. Naturally, this all changes when the author focuses his life more on the ocean waves than battling the increasingly infuriating television executives of the 1980s.

Some of the *Doctor Who* anecdotes may be familiar territory for long-term devotees, but they are beautifully recounted with plenty of room to flourish. Beyond that, there are some fantastic recollections of top shows such as *Warship* and *Secret Army*, although other series like *Z Cars* get comparatively short shrift. But certainly, this is one of the better produced memoirs from the recent crop. **ANDREW PIXLEY**

Trail of the White Worm

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Tom Baker and Louise Jameson in
TRAIL OF THE WHITE WORM
by Alan Barnes
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish
WRITTEN BY Alan Barnes
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela)
ALSO STARRING Geoffrey Beevers (the Master), Michael Cochrane (Colonel Spindleton), Rachael Stirling (Demesne Furze), John Banks (Carswell/Mercenary)
RRP £10.99 (CD), £8.99 (download)

Derbyshire, 1979: moments after landing, the Fourth Doctor and Leela are being pursued by hounds, and realise that there is something extraordinary going on. As the Doctor and Leela follow the trail, they're confronted with an evil from the Doctor's recent past: the Master has returned, and he's not working alone.

Riffing on the local legend of the Lambton Worm, with a hefty dose of Bram Stoker and Ken Russell, at first glance this is exactly the kind of story that sits snugly at the end of Season 14. However, *Trail of the White Worm* never quite lives up to expectations, and though it moves along briskly enough, there's very little to get one's teeth into.

Partly that's because this is clearly the first half of a bigger adventure.

The Guardians of Prophecy

AUDIO DRAMA Big Finish
WRITTEN BY Johnny Byrne and Jonathan Morris
STARRING Colin Baker (the Sixth Doctor), Nicola Bryant (Peri)
ALSO STARRING Graham Cole (Ebbko/Melkur), James George (Mura), Nigel Lambert (Auga), Simon Williams (Guardian), Stephen Thorne (Malador),
RRP £14.99 (CD), £12.99 (download)

Serenity, the last surviving planet in the benign Union of Traken, fails to live up to its name in this new *Lost Story* adapted by the prolific Jonathan Morris (when does that man sleep?!) from a storyline by Johnny Byrne. Although Peri jumps at the suggestion of going somewhere nice for a change, the Sixth Doctor is understandably keen to steer clear of the place, given that one of his predecessors oversaw the obliteration of the rest of the Union. Sadly, though, that's not to be, because the baleful influence of the Melkur – a calcified evil – draws the TARDIS down to land on Serenity. There, the Doctor and Peri are faced not only with the elitist Guardians and an army of Melkurs, but also the resurrection of an ancient evil from Time Lord legend.

The early episodes of the play are likely to suggest to anyone familiar with *The Keeper of Traken* a sense that we are in for pretty much the same again – counsellors in crushed velvet, an ancient and wise sage upon the throne, a Melkur in the garden and something rotten in the catacombs. The whole milieu, right down to the crumbling stonework of the overgrown

The Jigsaw War

AUDIO READING Big Finish
WRITTEN BY Eddie Robson
PERFORMED BY Frazer Hines and Dominic Mafham
FEATURING The Second Doctor and Jamie
RRP £8.99 (CD), £7.99 (download)

DOCTOR WHO
BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Frazer Hines performs
THE JIGSAW WAR
by Eddie Robson
with Dominic Mafham as Moran
THE COMPANION CHRONICLES

In recent months the *Companion Chronicles* have become increasingly ambitious, featuring longer stories, full-cast dramas and complex plots that give last year's TV *Doctor Who* a run for its money. This latest release, by Eddie Robson and his second *Companion Chronicle* of the year following March's *Binary*, continues that trend: it sees Jamie McCrimmon trapped in a cell – and in a criss-cross of conflicting timelines – a prisoner one minute, a captor the next, challenged to put cause and effect back in order.

Focusing on themes of manipulation of perception and belief, *The Jigsaw War* features an off-stage alien race which, depending on your point of view, may be a terrible threat or an oppressed mass. The anarchic Second Doctor tends to jump to the latter conclusion, but Jamie's opposite number suggests that the reality is much more complicated.

While it's unfair to criticise the play for failing to deliver a meaty confrontation between the Doctor and the Master if this is being held back until next month's *The Oseidon Adventure*, it's less clear why Barnes has chosen to downplay the suspense and potential drama. For example, the Master's presence is revealed by having him bump into Leela, a character he's never met, while the Doctor learns of the Master's presence before he actually encounters him. It doesn't help that the Doctor is in full Season 15 mode, exuding breezy confidence, which, while thoroughly entertaining, does detract from the moment the two Time Lords meet.

What *is* worthwhile is hearing Geoffrey Beevers – who nails this Master's desiccated evil – back for the first time in too long. And while the script somewhat undermines his initial confrontation with the Master, Tom Baker absolutely nails it here, reining back the whimsy of *Energy of the Daleks* to recapture the authentic voice of the Doctor circa 1978.

Equally impressive are Michael Cochrane as patriotic fruit loop Colonel Spindleton, and bolshie teenager Julie, played by Becci Gemmell, who wants to run off to the lights of London. Sounding uncannily like the much-missed Lucie Miller, and with the same amount of attitude, she's a delightful addition to a play that makes the most of the 1970s revival to reference the decade's punk scene and the multiple right-wing nut jobs promising to put the Great back into Britain.

Take *Trail of the White Worm* for what it is – a lightweight but quick-paced lead-in to the series finale, blessed with a smashing cast that make up for its lack of a compelling plot, and keep your fingers crossed that Barnes will play a blinder with *The Oseidon Adventure*. **MATT MICHAEL**

BBC
DOCTOR WHO
THE SENSORITES
NIGEL ROBINSON
READ BY WILLIAM RUSSELL

The Sensorites

TALKING BOOK AudioGO

WRITTEN BY Nigel Robinson
READ BY William Russell
FEATURING The First Doctor, Ian, Barbara and Susan
RRP £13.25 (CD)

Nigel Robinson's novelisation of Peter R Newman's original six-parter is exceptionally claustrophobic and sinister. Robinson devotes nearly half the book to the TARDIS crew's first encounter with the bulbous-headed Sensorites on a ghostly Earth ship, and faithfully recreates the menace of the original opening episodes. In the scene where the Sensorites are terrorising the ship's half-dead crew for their own unknown ends, Robinson racks up a terrific amount of suspense.

Once on the Sense-Sphere, the Sensorites' home planet, the plot centres on the Doctor attempting to find both the cure and the source of an illness that's killing the Sensorites, seemingly at random. Ian falls ill too, and Sensorite society divides over the wisdom of soliciting the help of aliens. Despite this seemingly more mundane material, however, *The Sensorites* still scores highly. The Sense-Sphere is a world of majesty and colour – quite unlike the rather nondescript planet seen on TV – and Robinson never lets the listener forget how alien his story is. For companions Ian and Barbara, this unfamiliar world and its inhabitants are still new and something to be very wary of. Even the Doctor and Susan seem unnerved by the whispering Sensorites' ethereal strangeness.

Reader William Russell – Ian himself – performs brilliantly, not least because of an outstanding and particularly stern interpretation of the First Doctor. His reading is exemplary, his unhurried approach emphasising the story's creepy atmosphere. Meanwhile, sound designer Simon Power is also on top form. When it appears that the Sensorites have set the spaceship on a collision course, the soundtrack erupts with the scream of unstoppable acceleration; and later, when a terrified Ian and Barbara explore the ship to seek out their captors, Power conjures up music to evoke fear of the dark. All told, this audio is an unexpected pleasure. **VANESSA BISHOP**

DOCTOR WHO
THE LOST STORIES
FOUND AT LAST...
THE GUARDIANS OF PROPHECY
FULL CAST AUDIO DRAMA

graveyard the TARDIS arrives in, and even some of the lines, is recycled.

However, as the play progresses, it's clear that this is a deliberately canny choice, evoking the spirit and style of the earlier story to furnish some of the tropes of Eric Saward-edited episodes. There is a rebellion against the elite going on, backstabbing graverobbers lurking in the crypts, and a climactic massacre – *The Keeper of Traken* by way of *Revelation of the Daleks*.

While Byrne's climaxes have in the past fallen flat because of a certain stilted obviousness (Hexachromite, anyone?), someone involved in this play has seeded the answer more subtly to ensure that we're unlikely to predict the solution. In short, *The Guardians of Prophecy* contains most of Byrne's strongest ideas without any familiar weakness in execution.

It clearly helps that someone as iconic as Stephen Thorne has been cast as Malador, a worthy enemy for Colin Baker's bombastic Doctor. Unsurprisingly, Baker rises to the challenge, and their scenes together are a treat. Steve Foxon's music is equally grand, perfectly in tune with the sound of 1985. While it's not difficult to understand why this didn't make it to screen – even in the context of the time, *The Keeper of Traken* seems rather too obscure to be worthy of a sequel – I'm delighted that Big Finish has given us the chance to judge for ourselves. **MATT MICHAEL**

That said, there's more to Jamie himself than meets the eye. Though it is frequently implied that he's a bit thick, Jamie is actually a pretty astonishing individual – an eighteenth-century piper who can hold his own in outer space in the face of alien monsters has to be smart. Like Amy, his faith in the Doctor is implicit, but not unquestioning – in *The Evil of the Daleks* he even threatened to leave the TARDIS when the Doctor went too far. Robson makes use of this to good effect, and the climax shows just how much Jamie has picked up from his travels.

Frazer Hines is excellent, as always, sounding barely a day older than he did on screen, and once again delighting us with his finest Patrick Troughton impersonation. He's well matched with Dominic Mafham, and both leads do a fantastic job of portraying their characters in different time zones and different situations. *The Jigsaw War* demands close attention, but repays that investment with a tightly tangled plot that unravels pretty relentlessly to a satisfyingly clever – if abrupt – conclusion. As such, it's a further strong entry in a string of exceptionally good *Companion Chronicles*. **MATT MICHAEL**

'Frazer Hines is excellent, as always, barely sounding a day older than he did on screen...'

Torchwood: Red Skies

AN ORIGINAL AUDIO ADVENTURE
TORCHWOOD
RED SKIES
BBC

AUDIO READING AudioGO

WRITTEN BY Joseph Lidster
READ BY John Telfer
FEATURING Captain Jack Harkness
RRP £10.20 (CD)

At last, it's the turn of Captain Jack Harkness to star in one of AudioGO's post-*Miracle Day Torchwood* adventures! In Joseph Lidster's *Red Skies*, Jack has left Earth for another world, totally cut off from the rest of the universe. He wants to get away from Torchwood and an isolated planet seems just the place.

Torchwood, however, is everywhere. It is the name on everybody's lips. Stopping at a bar, Jack discovers 'Praise be to Torchwood' is used as commonly as 'please' and 'thank you'. Torchwood is city, government, religion and god. Falsely accused of murder, Jack is determined to find out how such a world is even possible.

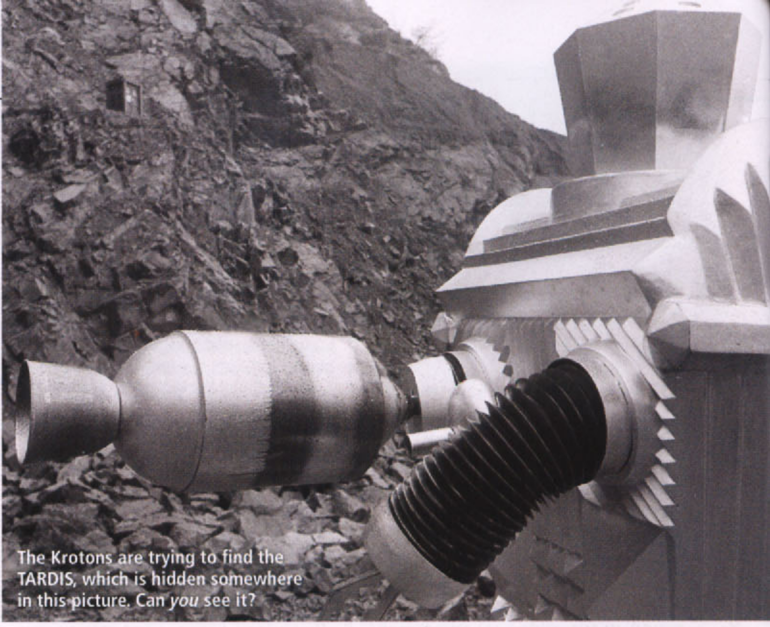
Lidster's fascinating story sets Jack against a grey, dull world. While not quite as stark as an Orwellian dystopia, it isn't far off. After a while, Jack manages to find a confidante in a Germanic detective called Torschten, much of the action revolves around trying to uncover who or what the god Torchwood *really* is.

Like Washington-set Gwen Cooper story *Army of One*, *Red Skies* has a theme that suggests Torchwood wasn't always as conscientious about its job as it made out. The play also resonates with ghostly echoes. Someone is out to get Jack, to make him pay for his past deeds, and he's forced to relive the deaths of friends and colleagues. Some of the names and events are familiar – Suzie Costello, Tosh, Owen, Ianto. Others are unexpected.

Lidster has worked out the Jack/Torchwood side of his story very well. However, the world Jack visits seems too established to have remained a mystery to the rest of the universe – even if it is surrounded by deadly scarlet lightning. Other plusses are Telfer's reading, who doesn't overplay Jack's American accent, and the characterisation of Torschten – at first a cliché of heavy-handed authority, but later revealed to be something quite different. *Red Skies* is quality *Torchwood*. **VANESSA BISHOP**

The Krotons

DVD BBC DVD
STARRING Patrick Troughton (the Second Doctor), Frazer Hines (Jamie), Wendy Padbury (Zoe)
WRITTEN BY Robert Holmes
DIRECTED BY David Maloney
FIRST BROADCAST 28 December 1968 – 18 January 1969
RRP £20.42
RELEASED 2 JULY


The Krotons are trying to find the TARDIS, which is hidden somewhere in this picture. Can *you* see it?

The Krotons is one of those stories occupying the middle ground of *Doctor Who* appreciation. It's unlikely to rate highly in anyone's list of all-time greats, but it's remembered with affection by a fair number of fans thanks to its inclusion in the *The Five Faces of Doctor Who* repeat season of 1981 – which, for many, provided their first experience of Patrick Troughton's Second Doctor.

The usual behind-the-scenes 'making of' has been superseded on this DVD release by *Second Time Around*, a feature covering the entire Troughton era. Documentary producer Ed Stradling explains: "The original commission was for a 'making of', but although *The Krotons* has more of a behind-the-scenes story than some, it wasn't the most exciting prospect. However, I was coming to the end of my time on the DVDs and I wanted to do one last 'era' documentary."

Stradling wasn't daunted by condensing the story of three years into 50-minutes. "I've done it many times before," he explains. "The starting point is usually reading about that era in the various **DWM** Specials and the Howe-Stammers-Walker handbooks from the 1990s. There wasn't any real agenda with what I wanted to cover, I just wanted an overview of that period."

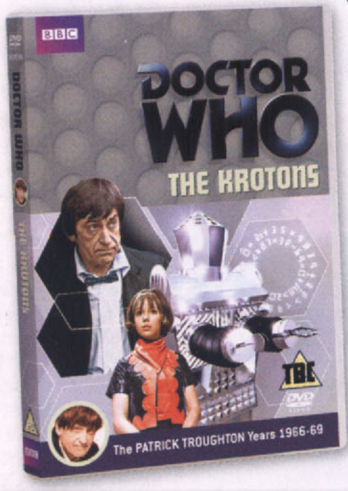
Second Time Around features contributions from companion actors Anneke Wills, Frazer Hines, Deborah Watling and Wendy Padbury, and production personnel including script editor Terrance Dicks.

"We are very lucky with actors," acknowledges Stradling, "but not so much with production staff. Covering the early years in the absence of [script editor] Gerry Davis, [producers] Innes Lloyd and Peter Bryant was very difficult. The last year or so is covered more comprehensively because we had Terrance and an old interview with [script editor/producer] Derrick Sherwin we could use. Terrance was great, because for once we weren't asking for the same old anecdotes about the Jon Pertwee era! He came out with lots of good stuff which he'd not really talked about before."

During production of *Second Time Around*, the announcement was made that two *Doctor Who* episodes missing from the archives had been recovered, one of them being *The Underwater Menace* Episode 2. Stradling was delighted to be able to utilize clips from that episode in *Second Time Around*.

"That was a stroke of good fortune!" he smiles. "When I was including the extracts I assumed that the episode would have been made available in some form by the time this DVD was released, but that's not the case – so hopefully people will enjoy the clips."

The other centerpiece of the DVD is a packed commentary track, which features a revolving door of actors and production personnel. "I call it the 'mix and match' technique!" laughs commentary producer John Kelly. "It can get a bit busy in the studio, and you've got to keep track of who should be where and when. A further complicating matter is the fact that we recorded the episode commentaries out of sequence.



"I've always said how important my moderators are," Kelly stresses, marking out Toby Hadoke, who hosts the session for *The Krotons*. "Toby has this knack of making everyone feel comfortable, and if someone is shy he'll make sure they have enough space to have their say."

The commentary is one of the final contributions to *Doctor Who* lore by actor Philip Madoc, who passed away shortly after the track was recorded. Kelly remembers the actor with great affection. "I still have a message from Philip on my answerphone. I can't bring myself to delete it. He was a really charming man. We had some nice chats. He was rather disappointed about the lack of a scene where Eelek gets his comeuppance!"

For John Kelly, producing the DVD commentary has reinforced his fondness for *The Krotons*. "It's a pretty good serial. It gives the regulars plenty to do, has some wonderful guest actors and, believe it or not, I think the titular creatures themselves are great. And it has amazing, unearthly sound effects by the Radiophonic Workshop. I hope the DVD gives the fans a chance to re-evaluate it." **MARK WRIGHT**

BUY IT BECAUSE: It's one of the few complete Patrick Troughton stories in existence, and includes the definitive documentary on the era.

WHAT'S IT ABOUT?

On the planet of the Gonds, the Doctor, Jamie and Zoe endeavour to free the enslaved race from their servitude to the hidden Krotons. But what dangers await them inside the Dynatrope...?

EXTRA FEATURES

- Commentary witith actors Philip Madoc, Richard Ireson and Gilbert Wynn, AFM David Tilley, make-up designer Sylvia James, costume designer Bobi Bartlett and special sounds designer Brian Hodgson, moderated by Toby Hadoke
- *Second Time Around* – documentary looking back over Patrick Troughton's tenure as the Second Doctor, with actors Anneke Wills, Deborah Watling, Wendy Padbury and Frazer Hines, producer and writer Derrick Sherwin, writers Terrance Dicks, Victor Pemberton and Robert Shearman, director Christopher Barry, and script editor Gary Russell
- *Doctor Who Stories – Frazer Hines* Part One
- *The Doctor's Strange Love* – writers Joseph Lidster and Simon Guerrier discuss *The Krotons*
- Photo Gallery
- Subtitles & subtitle production notes
- PDF *Radio Times* listings
- Coming Soon – *The Greatest Show in the Galaxy*

Doctor Who Stories – Frazer Hines.

Wendy Padbury in *Second Time Around.*

The Doctor's Strange Love.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

JUNE

SATURDAY 30

CD - AUDIO DRAMA

- ***The Oseidon Adventure*** by Alan Barnes [Fourth Doctor and Leela] Big Finish £10.99 See page 77
- ***The Butcher of Brisbane*** by Marc Platt [Fifth Doctor, Tegan, Nyssa, Turlough] Big Finish £14.99
- ***The Lost Stories: Power Play*** by Gary Hopkins [Sixth Doctor, Peri and Victoria] Big Finish £14.99

CD - AUDIO READING

- ***The Companion Chronicles: The Rings of Ikiria*** by Richard Dinnick [Third Doctor, The Brigadier, Mike Yates] Big Finish £8.99

JULY

MONDAY 2

DVD

- ***The Krotons*** by Robert Holmes [Second Doctor, Jamie and Zoe] BBC DVD £20.42 See above

THURSDAY 5

BOOK - HARDBACK NOVEL

- ***Dark Horizons*** by JT Colgan [Eleventh Doctor] BBC Books £12.99 See page 78

CD - AUDIO READING

- ***Dark Horizons*** by JT Colgan [Eleventh Doctor] [Read by Neve McIntosh] AudioGO £13.25
- ***The Androids of Tara*** by David Fisher [Fourth Doctor, Romana and K9. Read by John Leeson] AudioGO £13.25 See page 78
- ***The Nu-Humans*** by Cavan Scott and Mark Wright [Eleventh Doctor, Amy and Rory] AudioGO £10.20 See page 78

THURSDAY 26

MAGAZINE

- **DWM 450** Panini £4.99

MONDAY 30

DVD

- ***The Greatest Show in the Galaxy*** by Stephen Wyatt [Seventh Doctor and Ace] BBC DVD £20.42

The Oseidon Adventure

AUDIO DRAMA Big Finish

WRITTEN BY Alan Barnes
STARRING Tom Baker (the Fourth Doctor) and Louise Jameson (Leela)
ALSO STARRING Geoffrey Beevers (the Master), Michael Cochrane (Colonel Spindleton) and Dan Starkey (Marshal Grimnal/Captain Clarke)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 JUNE

In the previous Fourth Doctor and Leela audio play, the Master returned. Now it's time for Round Two. Is it fair to look at *The Oseidon Adventure*'s two episodes as basically being Parts Three and Four of the story that began in *Trail of the White Worm*? "I think you *could* kind of view it as a four-parter with a shift in the middle," considers Alan Barnes, the writer of both stories, "but it's a *big* tonal shift. They are very distinct. *Trail of the White Worm* was a sort of horror story, whereas this goes into a UNIT action-adventure.

"With tanks," he adds. "Lots of tanks. And helicopters."

The Master isn't the only returning element in this story. "The title gives away that the Kraals are in it," says Alan – Oseidon being the Kraals' home planet – "and I have to confess the title came first on that one! Bringing them back hasn't been done before, I think because they were seen as being slightly one-note, so that was the challenge: to take that one note and find some interesting new variations on it.

"I think they're actually pretty funny as well. There's quite a double-act that goes on in *The Android Invasion* [the 1975 story that was the Kraals' sole TV appearance] between the marshal and his lieutenant, and there was obviously space to have a bit of fun with them. I'm not going to find fault with *The Android Invasion*, but one thing there wasn't really space for them to do there was have the Kraals interact with 1970s Earth very much. I wanted to do a bit more of that."

How do you go about devising an 'interesting new variation' on a 'one-note' race without deviating too far from that note, and all the things that make them recognisable? Presumably there's a tough line to walk there. "That's absolutely right. You can't vary it too much, you've got to build on what's there. If you're not using what's there then you're missing the point, because it's not in the spirit of it. So my take on the Kraals is more of the same with an added bit of sophistication."

How much of a thrill was it to be writing scenes for the Fourth Doctor and the Master? "Writing dialogue for the Fourth Doctor and *Leela* was the bigger turn-on, actually," admits Alan, "because I loved writing Leela in [*Doctor Who* audio plays] *Zagreus* and *Gallifrey*, and I just so wanted to write her again. She's a fantastic foil for the Doctor. And for the Master as well."

Adventures like *Zagreus* and *Gallifrey* both featured Leela much later in her life, long after her travels with the Doctor – is the character any different here? "Yeah, I think Leela's slightly wilder than later on," Alan nods, "which is fun for me, but she's also such a gift to audio because she says what she sees! It's part of her character! But she also sees things in a different way to everyone else, so when you give her exposition it's exposition that nobody else could do, because she perceives things as being something else entirely. So she's fantastic. I can't ever get enough of writing Leela." **DAN TOSTEVIN**

BUY IT BECAUSE: It's another astonishing story for the Master – and the last of the Fourth Doctor at Big Finish until 2013...

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Tom Baker and Louise Jameson in
THE OSEIDON ADVENTURE
by Alan Barnes
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

Originally defeated by the Doctor, the Kraals once again attempt an invasion of Earth. With the Doctor a prisoner on the Kraals' radiation-blasted home planet of Oseidon, only his companion Leela can save the day – alongside a most unlikely ally.

Protect and Survive

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace) and Philip Olivier (Hex)
ALSO STARRING Ian Hogg (Albert), Elizabeth Bennett (Peggy), Peter Egan (Moloch/Announcer)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 JULY

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Sylvester McCoy and Sophie Aldred in
PROTECT AND SURVIVE
by Jonathan Morris
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

Arriving in the North of England in the late 1980s, Ace and Hex seek refuge at the home of Albert and Peggy Marsden... in the last few hours before the outbreak of World War Three.

Meanwhile, the Doctor is missing. Will there be anyone left for him to rescue, when the bombs begin to fall?

Ace and Hex awake to two emergencies in the TARDIS. The first: the cloister bell is sounding, so they're in danger. The second: there's no sign of the Doctor, so they're alone. Then they walk out into a real-life *When the Wind Blows*.

But trauma-wise, the opening to *Protect and Survive* is pretty much par for the course for poor old Ace and Hex. Ace went through a lot in her two series of TV episodes, and with Hex – a companion who has appeared alongside her and the Seventh Doctor in the audio dramas since 2004 – things have only got tougher.

As the trio return for a new trilogy of plays, of which *Protect and Survive* is the first, all that's about to come to a head. "The theme for this trilogy was actually set up at the end of *Lurkers at Sunlight's Edge*," explains script editor Alan Barnes, referring to the 2010 audio in which this TARDIS team last appeared. "In the previous three stories, we've got this situation where the Doctor is increasingly aware of how often his companions are continually dodging a bullet, and at the end of *Lurkers* he says 'How long before our luck runs out?' because both Hex and the Doctor, in successive releases, have had near-death... well, pretty much *actual* death experiences!

"So we wanted to develop on from that, and simultaneously there have been a number of running threads throughout the Seventh Doctor, Ace, and Hex stories which couldn't keep going forever, so this trilogy is the point where all the various strands – including some you possibly haven't even been aware of – come together in these three stories. With explosive consequences!"

But isn't it a bit risky to make three whole stories the culmination of eight years' worth of intricate backstory? "No," Alan disagrees, "so long as you're not doing it all the time. I feel very strongly that we should reward subscribers and the people who do buy everything, because they've made a huge investment in us and you need to make good on it. We do many self-contained plays, but you've also got to deliver on certain things. Certainly, for guys who have come along since 2005, there's an expectation of a much greater continuation of character, an added sophistication."

"When I first started playing Hex I was like, yeah, he's just another companion, but wow, what a character he's become," grins actor Philip Olivier. "This trilogy has explained a lot of questions and I feel like I know more about Hex than ever before now. Some of it is things from the past getting dealt with, but a lot of it is seeing how he deals with situations, especially in the first one."

"The Seventh Doctor, Ace, and Hex stuff is so strong," says Alan, "but if you're developing a character you've actually got to take them somewhere. You're developing them to an end point, you can't just extend everything out ad infinitum. That was one of the problems we had with [2010 audio] *Project: Destiny* – where do you go after you've revealed to Hex that the Doctor was there when his mother was killed? This trilogy is ultimately going to explain what the consequences of that are..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's the beginning of the most important chapter in the companions' lives.

TUESDAY 31

CD - AUDIO DRAMA

■ ***Protect and Survive***
by Jonathan Morris
[Seventh Doctor and Ace]
Big Finish £14.99 See above

■ ***The First Sontarans***
by Andrew Smith [Sixth Doctor and Peri] Big Finish £14.99

■ ***Counter-Measures – Series One*** by Paul Finch, Matt Fitton, Ian Potter, Justin Richards [Group Captain Gilmore, Dr Rachel Jensen, Allison] Big Finish £35.00

CD - AUDIO READING

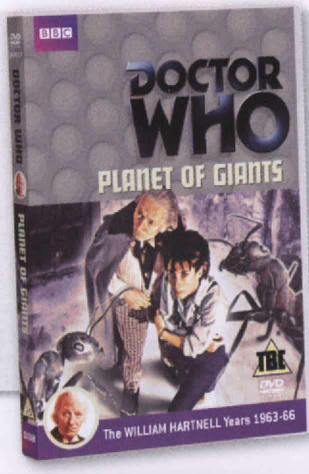
■ ***The Time Museum***
by James Goss [First Doctor]
Big Finish £8.99

AUGUST

MONDAY 20

DVD

■ ***Planet of Giants***
by Louis Marks
[First Doctor, Ian, Barbara and Susan]
BBC DVD £20.42



THURSDAY 23

MAGAZINE

■ **DWM 451** Panini £4.50

FRIDAY 31

CD - AUDIO DRAMA

■ ***Black and White***
by Matt Fitton [Seventh Doctor and Ace] Big Finish £14.99

CD - AUDIO READING

■ ***The Uncertainty Principle***
by Simon Guerrier
[Second Doctor, Zoe]
Big Finish £8.99

WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *www.audiogo.co.uk*

COMING SOON...

BBC
READ BY RAQUEL CASSIDY
DOCTOR WHO
THE NU-HUMANS

The Nu-Humans

AUDIO READING AudioGO
BY Cavan Scott and Mark Wright
FEATURING The Eleventh Doctor, Amy and Rory
READ BY Raquel Cassidy
RRP £10.20 (CD)
RELEASED 5 JULY

WHAT'S IT ABOUT?

The Doctor finds danger and death on the colony of Hope Eternal, where the colonists are not what they seem. Who is murdering the Nu-Humans?

Audio veterans Cavan Scott and Mark Wright make their writing début for AudioGO's range of Eleventh Doctor audio adventures this month, with *The Nu-Humans*.

"They'd had a lot of stories set on Earth," Cavan recalls, "so they wanted to send the Doctor and the Ponds out to space. That was pretty much the only brief we had.

"We send the TARDIS to a very distant colony right on the edge of known space. They arrive and the colonists have been augmented. The idea is that it's the opposite of terraforming – with terraforming, you adapt a planet to fit your biology; in *The Nu-Humans*, they've adapted their biology to fit the planet. The Doctor arrives, and he's excited by it all – but someone's killing them. Is it because there are people there who don't like how humanity is changing? Or is there something more sinister within the colony itself?"

Where did that idea come from? "I was working on *Focus* magazine at the time," Cav explains, "and there was a story in the magazine about humanity and space, and how we would cope, and part of it was this idea that we might not be able to just go out there and bend space to our will – we might have to bend ourselves."

This is the duo's first story for the Eleventh Doctor outside of *Doctor Who Adventures* comic strips. "I was originally a little bit daunted," admits Cav, "because he has such a distinct way of talking, but his voice was so fixed in our minds from the off that it wasn't difficult at all. He's a joy!"

BUY IT BECAUSE: It's a base-under-siege story – but with a twist...

The Androids of Tara

BBC
DOCTOR WHO
THE ANDROIDS OF TARA
DAVID FISHER
READ BY JOHN LEESON

AUDIO READING Big Finish
WRITTEN BY David Fisher
READ BY John Leeson
FEATURING The Fourth Doctor, Romana and K9
RRP £13.25 (CD)
RELEASED 5 JULY

WHAT'S IT ABOUT?

Searching for the fourth segment of the Key to Time, the Doctor and Romana land in the middle of a devilish plot to usurp the throne of Tara. Romana has a double, and the Doctor turns android expert...

Following the success of AudioGO's new version of the Fourth Doctor TV story *The Stones of Blood*, the company was keen to work with author David Fisher again on another talking book. Commissioning editor Michael Stevens had no hesitation in asking Fisher to write a new adaptation of *The Prisoner of Zenda*-inspired *The Androids of Tara*.

"Once David had delivered *The Stones of Blood* I could see that he was good at it," says Stevens, "so I asked if he'd be interested in doing *Tara*. It was an echo of the way he'd been commissioned to write the TV scripts back in 1978, one after the other! He'd enjoyed reviving Professor Rumford and co, so felt capable of turning his attention to Count Grendel."

For original TV writer David Fisher, returning to *The Androids of Tara* is a bit of unfinished business, as both *The Stones of Blood* and *Tara* were novelised for Target Books by Terrance Dicks in the 80s. "Yes. I was rather shattered actually when my agent informed me," Fisher admits. "In fact, I broke up with him over that, as I felt I should have been told!"

The new audio novelisation gave Fisher the opportunity to add more background to the Doctor and Romana's adventure on Tara, expanding on an already rich tapestry of android doubles, castles, swashbuckling and a charming villain. "I did a lot more with Count Grendel, who was based on the original Rupert of Hentzau character in *The Prisoner of Zenda*. Although Grendel is the villain of the piece, he's perfectly honest about what he's doing!"

"Like all the best *Doctor Who* writers, David knows how to tell a rattling good yarn through a vivid mix of drama and humour," adds Stevens, in tribute to Fisher's talents. "In *The Androids of Tara* he shades in a lot of history for the planet and its people. At the same time, he keeps the action going and manages to have fun with incidental comments about Hyperian brandy, grandmaster chess, robot rebellion and much more."

Fisher was delighted to have K9 himself, John Leeson, as the reader for *The Androids of Tara*, having previously contributed K9's dialogue to *The Stones of Blood* audio. "John was always very good value for money, and I think he deserves every encouragement!" – a sentiment Michael Stevens agrees with. "John makes studies of everyone, and takes great care to differentiate between characters. When K9 comes in I can't help thinking 'Aw, little K9!' – and I expect other listeners are the same."

The Androids of Tara completes Fisher's adaptations of his four TV *Doctor Who* adventures. But would he come back to have a stab at *A Gamble with Time*, the storyline that formed the basis of *City of Death*? "It's a thought," he chuckles. "I wouldn't mind having a go..."

Regardless, Stevens hints at more brand new audio novelisations to come from AudioGO. "Something very special is in the pipeline for 2013, and beyond that we'll see. It would be good to know what people think of the two we've done so far..." **MARK WRIGHT**

BUY IT BECAUSE: David Fisher has added new details to create an enhanced version of his story...

Dark Horizons

BOOK BBC Books
WRITTEN BY JT Colgan
FEATURING The Eleventh Doctor
RRP £12.99
RELEASED 5 JULY

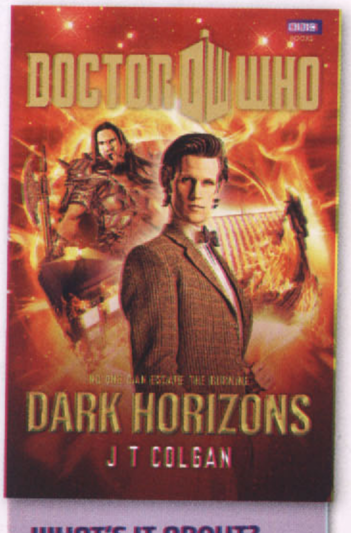
Some might think that JT Colgan is an unusual choice to pen a *Doctor Who* novel. Under the name Jenny Colgan, she is the best selling author of hugely successful novels (most recently *Welcome to Rosie Hopkins' Sweetshop of Dreams*) that other publications might label 'chick lit'. July sees the publication of *Dark Horizons* from BBC Books, Colgan's first foray into the *Doctor Who* universe.

"My only aim ever is to write a fast-paced, funny story that you can't put down, so they're all the same really," asserts Colgan on the dividing line between *Doctor Who* and her usual flavour of fiction. So how does one go from a sweetshop of dreams to a blue box that's bigger on the inside? "To be entirely frank about it, I begged them," Colgan reveals. "A writer friend of mine, Naomi Alderman, did one (2011's *Borrowed Time*) and as soon as I saw it, it was one of those head-smacking moments, I couldn't believe it had never occurred to me before. So I found out who commissioned them at BBC Books, fleshed out some ideas for them and they chose one."

Dark Horizons sees a solo Eleventh Doctor arriving on the coast of what will eventually be Scotland, getting caught up with marauding Vikings, and a princess with a secret. But all the Doctor wants is a really good game of chess... "I first came across the Lewis chess set in the National Museum of Scotland in Edinburgh," Colgan says on the inspiration for the novel. "I just think they're so beautiful and so fascinating and mysterious; there are lots of theories about how they got to the Scottish Islands, but nobody *really* knows for sure. So I thought the Doctor might be interested."

Colgan is more than happy to out herself as a "massive" fan of the series. While she grew up watching Tom Baker and became "obsessed" with Peter Davison, Colgan is a big fan of the current Doctor. "I think Matt Smith is very physically graceful in the way he moves; I know he used to be a sportsman, and it shows. I have a line about Matt's Doctor tap-dancing like Fred Astaire over the surface of the universe, which is how he feels to me."

Having thoroughly enjoyed writing *Dark Horizons*, would Colgan swap cupcakes for sonic screwdriver again in the future? "But *of course*! I have one all mapped out in my head. It's a big emotional story though, with consequences for the *Doctor Who* universe. Every time I mention it at HQ they go 'Hmm hmm hmm' and quickly change the subject. But it really has been an absolute privilege and a childhood dream come true to get this far." **MARK WRIGHT**



WHAT'S IT ABOUT?

The Doctor is looking for the famous Lewis chess set. Instead, he finds people under attack from a power they cannot possibly understand...

BUY IT BECAUSE: It's a pitch-perfect take on the Eleventh Doctor, packed with mystery and action.

WIN!

Enter this month's competitions for the chance to win the very latest *Doctor Who* releases on DVD and CD!

THE KROTONS on DVD!

BBC
DOCTOR WHO
THE KROTONS
TBC
DVD
The PATRICK TROUGHTON Years 1966-69

The Doctor, Jamie and Zoe help to free the enslaved Gonds from their hidden masters in this classic 1960s adventure. Starring Patrick Troughton as the Second Doctor, Frazer Hines as Jamie and Wendy Padbury as Zoe, *The Krotons* is released on DVD on 2 July, priced £20.42 and includes a wealth of exclusive extra material, including a documentary, commentary, photo gallery and much more! The folks at BBC Worldwide have given us **FIVE** copies of the DVD to give away to readers who can answer this poser:

What defence system does the TARDIS employ in *The Krotons*?

- A The Chamelon Circuit
- B The HADS
- C The snick on the lock

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing this booming Kroton directive at the start: "DIRECTION POINT!"

ANDROIDS OF TARA on CD!

David Fisher has penned a brand new novelisation of *The Androids of Tara*, based on his original TV scripts, and this audio exclusive is read by John Leeson, *aka* K9. The Fourth Doctor and Romana are at the halfway point in their quest for the Key to Time, and the search for the fourth segment brings them to the planet Tara. There are royal rumblings afoot as Count Grendel attempts to stop Prince Reynart ascending the Taran throne, and while Romana looks for the segment, the Doctor gets drawn into a plot involving political scheming, swashbuckling and android doubles. But there's something very familiar about Princess Strella…

Available on CD or to download from 5 July, AudioGO has kindly given us **FIVE** copies of this talking book, worth £13.25, to give away to readers who can answer this question:

BBC
DOCTOR WHO
THE ANDROIDS OF TARA
DAVID FISHER
READ BY JOHN LEESON

Can you name the infamous monster featured in this story?

- A The Taran Wood Beast
- B The Taran Flood Beast
- C Tara Palmer-Tomkinson

Phone **09011 542 222** to enter, or by post to the address below, starting with the Doctor's cry: "MY HAT'S ON FIRE!"

JT COLGAN'S DOCTOR WHO – DARK HORIZONS!

Acclaimed novelist (and self-confessed *Doctor Who* fan) Jenny Colgan – writing here as JT Colgan – brings her unique take on the Eleventh Doctor to *Dark Horizons*, a brand new novel, out to buy on 5 July in hardback for £12.99 and as a talking book from AudioGO, also for £12.99.

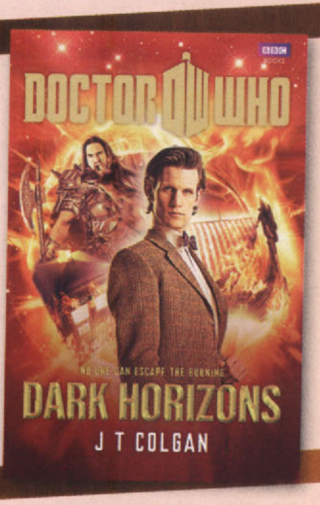
With the Doctor looking for a really good game of chess, he arrives on the northern coast of what will one day in the future become Scotland. Instead of the famous Lewis Chessmen, he finds the locals under threat of attack from marauding Vikings – but then the burning comes, flaming across the ocean, throwing islanders and Vikings together in a battle for survival. They are at the mercy of a terrifying power beyond their understanding – with only a lone Time Lord to protect them…

Those lovely people at BBC Books have kindly provided **DWM** with **FIVE** hardback copies of *Dark Horizons*, for readers who can answer this Viking-themed question:

The First Doctor had a run-in with Vikings in which TV story?

- A *The Time Meddler*
- B *The Time Tinkerer*
- C *The Time Fiddler*

Phone **09011 542 223** and leave your details to enter, or you can post your entry to the address below, marking it with this helmet appraisal: "WHAT DO YOU THINK IT IS, A SPACE HELMET FOR A COW?"



THE NU-HUMANS on CD!

The Eleventh Doctor, Amy and Rory land on the colony world of Hope Eternal, where the human colonists have been genetically engineered to survive the harsh conditions – they are the Nu-Humans. In this latest audio original adventure for the current TARDIS crew, the Doctor has a mystery to solve when the Nu-Humans turn feral – and others turn up dead! Written by Cavan Scott and Mark Wright, *The Nu-Humans* is read by Raquel Cassidy, and released on CD or to download on 5 July. We've **FIVE** CDs, worth £10.20, to give away to readers who can answer the following question:

BBC
READ BY RAQUEL CASSIDY
DOCTOR WHO
THE NU-HUMANS
WRITTEN BY CAVAN SCOTT & MARK WRIGHT

By what name are humans known taxonomically?

- A Homo sapiens
- B Homo superior
- C Homer simpsons

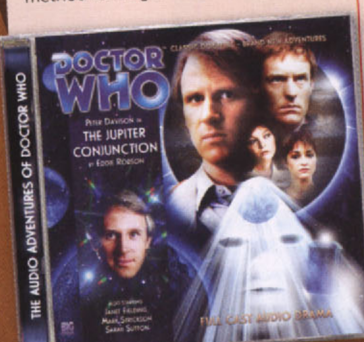
Phone **09011 542 224** to enter or post your entry to the address below, starting with this forward-looking suggestion: "THINK ABOUT A WORLD TO COME"

JUPITER CONJUNCTION on CD!

The Jupiter Conjunction by Eddie Robson is a brand new, full-cast audio drama starring Peter Davison as the Fifth Doctor, out now from *www.bigfinish.com* on CD for £14.99 or to download for £12.99.

The comet Panenka travels between Earth and Jupiter, making it a cheap method of freight to and from each planet. But when the Doctor, Tegan, Turlough and Nyssa arrive, they find a community plagued by disappearances. The Doctor and his companions are about to become pawns in a deadly game…

We've **FIVE** CDs to give away if you can answer this delicious question:



The Fifth Doctor wears what popular salad ingredient on the lapel of his coat?

- A Celery
- B Tomato
- C Hard boiled egg

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with this enthusiastic cricket phrase: "OWZAT!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 28 June and close at midnight on Wednesday 25 July 2012. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 449, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 25 July 2012.

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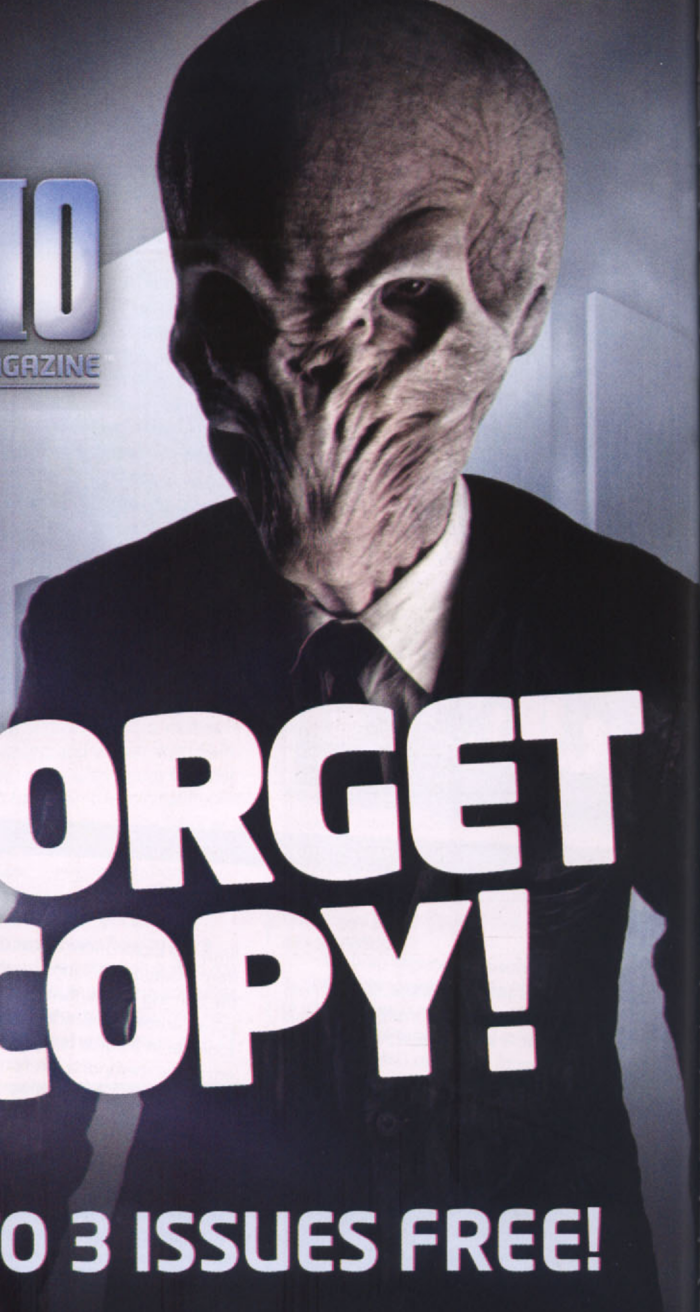

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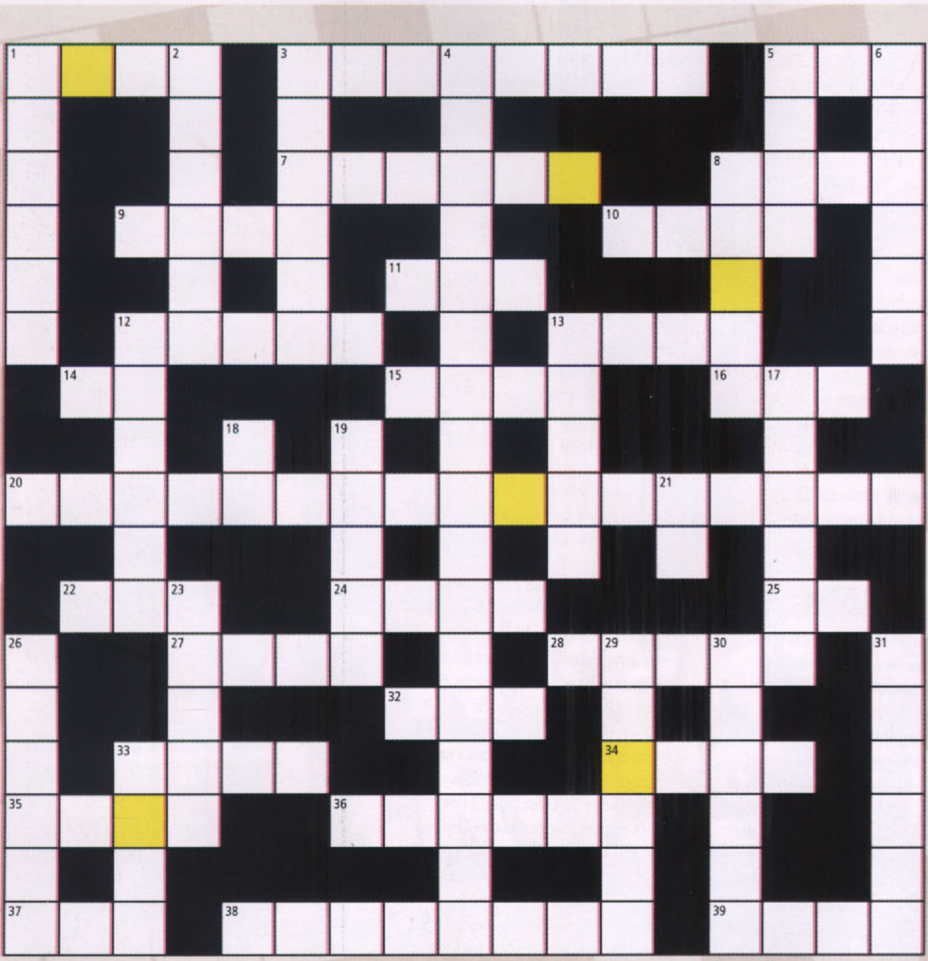
CROSSWORD

So, you think you know your Bellal from your Belazs? Can you beat this *Doctor Who* puzzle?



ACROSS

1 "Weakling ___" (4)
3 (and 19 Down) "You blundering imbecile! You've triggered a ___ ____ _____!" (3,5,5)
5 Machine used to smuggle vraxoin (1,1,1)
7 He built a rocket to go to the moon (6)
8 (and 15 Across) He appeared on posters as leader of the parallel Earth (4,4)
9 A white one was used in *Delta and the Bannermen*, *Doomsday* and *The God Complex* (4)
10 (and 33 Across) Cardiff (4,4)
11 One fell through a wormhole to San Helios (3)
12 One of the Galsec colonists (5)
13 *Warriors'* ___ (4)
14 __ H'sen Chang (2)
15 See 8 Across
16 Toby's relation to Captain Avery (3)
20 *The Massacre of* __ ____________ ___ (2,12,3)
22 Rassilon or Humanian, for example (3)
24 Role played by Trevor Laird (4)
25 Synch-__ - a vital role on Seabase Four (2)
27 A Cryon (4)
28 An employee of Global Chemicals (5)
32 Organisation that broadcast the excavation of the Devil's Hump (1,1,1)
33 See 10 Across
34 One of the Galsec colonists (4)
35 Kathleen Dudman, for example (4)
36 Engineer on 'Project Inferno' (6)
37 (and 21 Down) The people in the Dome (3-2)
38 Professor involved in research on Zeta Minor (8)
39 It boosted the phone signals triggered by Mr Smith - the ___ (4)

DOWN

1 Saladin (6)
2 He was shot by the Brigadier (6)
3 Criminal who exploited the aliens that returned on Mars Probe Seven (6)
4 A companion of the Doctor (12,5)
5 One of Davros' experiments (4)
6 Maylin who succeeded Renis (6)
8 Surname of two of the Doctor's companions (5)
12 Passenger aboard the *Hyperion III* (6)
13 (and 26 Down) Officer on spacestation W3 (5,6)
17 Orcini was a knight of this order (6)
18 Donna's fiancé worked for this department (1,1)
19 See 3 Across
21 See 37 Across
23 (and 33 Down) Potassium ____ ___ (5,4)
26 See 13 Down
29 Vorg, for example (6)
30 One of the warriors of the deep (6)
31 Alias of Steven (6)
33 See 23 Down

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

M	U	M	M	I	E	S		W				O				
A			A			A		A		P		G	I	A	N	T
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A		N			O			S			L		T			Y
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E			R		D			F			F			R		E
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				E				P		P	R	O	A	M	O	N

LAST ISSUE'S PRIZE WORD: GAIMAN

WIN!

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This competition closes on 25 July 2012.

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JUST FOR FUN! What was the first episode to air in June? | What's the last name of Morvin and Foon? | How many Doctors have we seen on the Moon? | Which planet's lullaby goes 'Aroon aroon'? ANSWERS ON PAGE 82

WOTCHA!

The page that should have stayed with the All-Star Dance Company.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS…

#20 THE DOCTOR'S IMPACT SUIT

Okay, cards on the table. When you saw the opening sequence of *The Doctor, the Widow and the Wardrobe*, what was your immediate reaction? I'm willing to bet that you fell into one of two camps: either you thought, 'Wow, we've hit the ground running with an action-packed set piece!', or else you found yourself inwardly muttering, 'Oh come on, there's no way he could survive in a vacuum. And anyway, he's going to burn up on re-entry. What? Impact Suit? Bah!'

Ever since Katarina obligingly blew herself out of an airlock in *The Daleks' Master Plan*, and certainly since the Doctor broke out the TARDIS spacesuits in *The Moonbase*, it has been understood that our hero has more or less the same susceptibility to the deleterious effects of space as you or I. He needs oxygen (witness the scenes of near-asphyxiation in both *The Space Pirates* and *The Ark in Space*, not to mention the Zygons' attempt to polish him off in a decompression chamber), and he needs a spacesuit to protect him from hostile extremes of atmosphere, pressure and temperature not only in *The Moonbase*, but also in *The Ambassadors of Death*, *Frontier in Space*, *Enlightenment*, *The Satan Pit*, *42* and *The Waters of Mars*, to name a few.

But even that ultra-close brush with the vacuum in last year's Christmas Special has its precedents: nearly 45 years earlier, the Cybermen blasted a hole in the shell of the eponymous Moonbase, leaving our resourceful Time Lord to stem the lethal outrush of air with the application of a handy tea-tray. *The Mutants*, *The Parting of the Ways* and *The Impossible Planet* offer up variations on the classic SF routine in which characters are sucked through a rupture in the outer hull (a physicist friend assures me that, while asphyxiation and cold would finish you off almost instantly, the 'dragged out into space' scenario is nonsense: depending on the ratio of cabin air to aperture size, the escaping oxygen would create no more than a mild waft lasting a matter of seconds).

A Time Lord in space? Just not cricket!

For all the reasons stated above and several more besides, the gold standard of *Doctor Who*'s Allegedly Implausible Space Scenes™ continues to belong to the Doctor's spacewalk in the final episode of *Four to Doomsday*. The day after its transmission, my physics teacher frittered away an entire double period working his way through the rights and wrongs of that scene, and for months it prompted feverish debate in the pages of **DWM**: the vacuum, the temperature, the gravity, the momentum of the cricket ball relative to the mass of the Urbankan spaceship, blah-de-blah-de-blah. Me, I just thought it was suitably heroic and rather witty. Then again, I happen to think that *Four to Doomsday* is a bit of an underrated gem, so what do I know?

But that's the thing, isn't it? *Doctor Who* fans are not all alike. We can be chopped and sliced and subdivided in all kinds of different ways. Among other things, some of us get worked up about dodgy physics, and some of us don't. The same is true of *Doctor Who* writers: some adhere to the known laws of the universe and studiously avoid anything that would have upset my physics teacher, while others take the view that *Doctor Who* simply isn't that sort of show. It's not Asimov. It's about a wizard in a magic box who walks between worlds and saves the day by winning swordfights and casting spells to restore the balance of good and evil. A properly mythic sense of drama is more important in *Doctor Who* than a rigid observance of science.

Now, I'm not saying that either of those two approaches is 'correct', although I suppose I tend to veer towards the latter camp. I've always loved *Planet of Evil*, a story which terrified me as a youngster and which I still find wholly satisfying in its formal arrangement as a piece of drama. But I have a friend who dismisses *Planet of Evil* out of hand because, as he puts it, "The idea that you can carry anti-matter around in buckets is ridiculous, so I can't take it seriously." Fair enough, but that's not what I watch *Doctor Who* for. I don't need *Planet of Evil*'s anti-matter to behave like 'real' anti-matter. They could have called it 'Zeta Minor Splunge' for all I care. It's a symbolic substance in a symbolic story about the transgression of physical and moral boundaries. Oh, and it turns a mad professor into a werewolf, which is also pretty cool.

IN A NUTSHELL: A time-travelling police box that's bigger inside than out? After that, an Impact Suit is fine by me.

TOP TEN
Curry dishes

- BOMBAY DUKKHA
- CHICKEN TEKKER MASALA
- TIME AND THE BIRYANI
- THE GRAFF VINDALOO
- MUTTER'S SPIRAL PANEER
- THE SEEDS OF POPPADOOM
- ROGIN JOSH
- CHICKEN JAGRAFREZI
- DHALEK NAAN
- THE DOCTOR DHANSAKS

THE SIX FACES OF DELUSION

Time is relative, and it's time for some relatives. Which five of these family factoids are faultless, and which one is a piece of pedigree poppycock?

Answer revealed at the bottom of the page.

1 Souska John, the little girl who teaches the Doctor how to count in *Castrovalva*, is the niece of Caroline John, who plays Liz Shaw.

2 Alastair Cumming, who plays Tegan's backpacking cousin Colin Frazer in *Arc of Infinity*, is the son of Fiona Cumming, director of several *Doctor Who* serials at around the same time.

3 John Ainley, who has a minor speaking role as a Cyberman in *Attack of the Cybermen*, is the nephew of Anthony Ainley, who asked producer John Nathan-Turner to give the lad a break.

4 Mike Ellis, the visual effects assistant who inhabits the body of Drathro in *The Trial of a Time Lord*, is the father of Janet Ellis, the sometime *Blue Peter* presenter who plays Teka in *The Horns of Nimon*.

5 Martha Cope, who plays the highly-strung Controller in *Bad Wolf*, is the daughter of *Randall & Hopkirk (Deceased)* star Kenneth Cope, who plays Packard in *Warriors' Gate*.

6 Richard Cant, who plays Malcolm Wainwright in *Blink*, is the son of the legendary Brian Cant, who plays Kert Gantry in *The Daleks' Master Plan* and Tensa in *The Dominators*.

THE STOCKBRIDGE ENGLISH DICTIONARY

CARRIONITE: what Sir Gilles Estram's horse does.

GENESIS ARK: the best two stories in Season Twelve.

MELKUR: Bonnie Langford's dog.

NANOGENES: what Jo Grant wears in *Carnival of Monsters*.

SENSORITE: instinctively recognise justice.

SERGEANT MARKHAM: what the Brigadier says when inviting Benton to judge the UNIT HQ tea-making contest.

SIRIUS FOUR: Tom Baker's Doctor in a dramatic scene.

TERROR OF THE AUTONS: an irrational fear of *Loot*, *What the Butler Saw* and *Entertaining Mr Sloane*.

SUPPORTING ARTIST of the month

Among the many remarkable qualities demonstrated by the Sixth Doctor in that estimable escapade *The Mark of the Rani* is the clairvoyant ability with which he deduces entire swathes of the plot without so much as a prompt. Take, for example, the moment in Part One when a passing mention of "Mr Stephenson" is instantly followed by the Doctor's exclamation of "Stephenson? *George* Stephenson?", as if the noted inventor were the only man in nineteenth-century England with that highly unusual surname. But look a little closer at the scene in question, and our hero's uncanny powers of deduction suddenly make sense. For the half-minute commencing at 8:35, the humanoid cast are gloriously upstaged by the background antics of the drayman's horse, who is stamping out secret messages to the Doctor in Horse Code. "What's got into yer, Jack?" cries the drayman. Stamp! Stamp! Stamp! go the hooves, which in Horse Code means *The Rani has stolen his brain fluid, you div.* "Mr Stephenson's not going to be best pleased about machinery," continues the drayman. Stamp! Stamp! interjects the horse, which translates as *He's referring there to George Stephenson, the celebrated architect of the Industrial Revolution.* A few moments later, Peri asks, "Could that be what all this is about?", prompting no fewer than five furious hoof-stomps from our equine oracle, but regrettably the meaning of this final outburst is unprintable in a family magazine.

ANSWERS: page74 – It's Private Moor from *The War Games* on the Time-Space Visualiser; page 81 – Just for Fun! *The Bride of Sacrifice*, Van Hoff, 3, Venus; above – The Six Faces of Delusion The filial flapdoodle is number 2. It's a long-standing fan myth, but it's complete nonsense: the Cummings are unrelated. The other five facts are all true.

NEXT MONTH...

ISSUE 450!

"Everything about Patrick is Doctory. All the elements were right." – *Matt Smith*

A CONVERSATION ACROSS TIME...

"We are only different aspects of the same character." – *Patrick Troughton*

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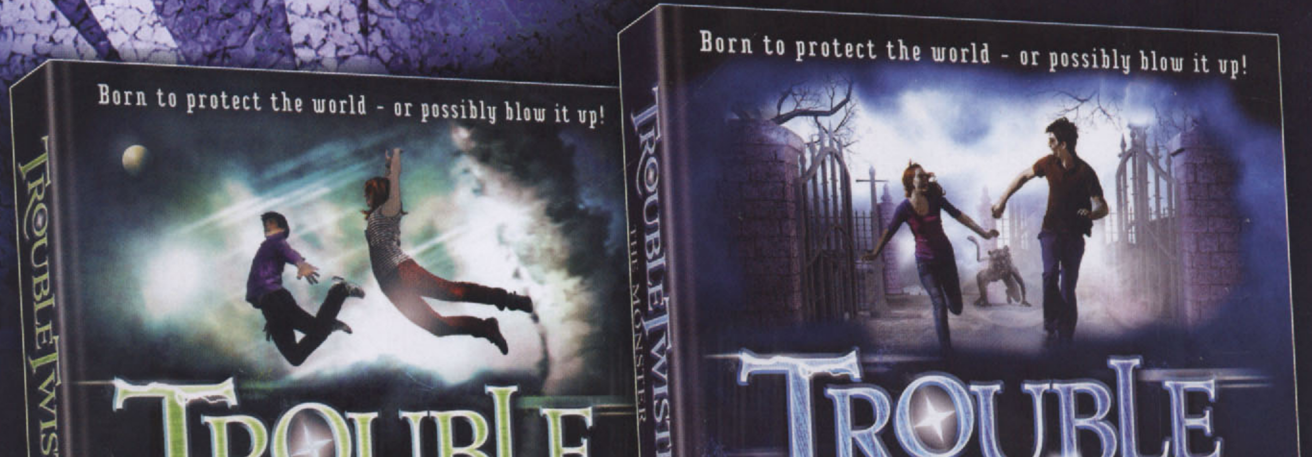
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